



# The Book of Mephisto

A Left Hand Path Grimoire  
of the Faustian Tradition



ASENATH MASON  
★ BECOME A LIVING GOD

*Amason*



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*This book is dedicated to Mephisto,  
the leading spirit of the whole  
Western demonology.*



*Lo, Mephistopheles, for love of thee!*



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# Preface

“What would your good do if evil did not exist, and what would the earth look like if shadows disappeared from it?”

— Voland in Bulgakov’s *The Master and Margarita*



MAN in a black robe draws a circle on the ground; adds planetary characters and Hebrew inscriptions, like it is described in the books of black arts he has read; raises the magic wand and exclaims the words of hellish incantation. He is alone in the chamber. Suddenly a black figure appears in the circle, forming the shape of a monstrous dragon. The man exclaims another incantation. The shape in the circle changes into a hooded figure, resembling a monk. He looks at the summoner, awaiting his further action...

This is a scene often presented in medieval and Renaissance literary sources and described in dozens of grimoires. Black magic flourished across Europe in the 15th and the 16th centuries. No other period was so infused with such a wide interest in magic and the occult. The leading figures on the artistic, scholarly and philosophical stage were believed to be practicing magicians, and this reputation was true in most cases. A prototype of the black magician was Theophilus, a medieval character who appeared in the thirteenth-century story entitled *Legenda Aurea* written by Jacobus de Voragine. Originally, Theophilus was a historical personage, an administrator of a church in Sicily. According to the medieval legend, he was dismissed by the church authorities and lost his position. To gain it back, he made a pact with the Devil. With the help

of a necromancer, he summoned the Devil at midnight, renounced Christ and the saints and signed a contract with Satan in his own blood. The pact was successful and the Devil gave him his position back. This and other stories were spreading quickly around Europe, evolving into the legend of a sorcerer who gained great power in exchange for selling his soul to the Devil. The legend eventually found epitome in the Renaissance figure of Faust. In an illustration to Christopher Marlowe's *Doctor Faustus*, we can see him standing in a magic circle and evoking a demon rising from the ground. He does not summon this hellish spirit because he desires wealth or earthly goods, even though that was the goal that most "sorcerers" wanted to achieve. He sells his soul in exchange for knowledge, for "wings" on which he can soar to celestial heights of the universe and descend into the depths of his own mind. Faust enters a path of self-salvation, self-deification, and wants to make himself equal to God. This is a path between and beyond good and evil, order and chaos, the rational and the irrational—between Heaven and Hell, yet providing access to both. That is why for his assistant and companion on this journey he chooses the spirit of transformation, the psychopomp, the trickster, the guide, and the initiator: Mephistopheles.

This book does not aspire to explore the Faustian Tradition in a large context. Neither is it a discussion of Renaissance magic. This book is a grimoire devoted solely to Mephistopheles—his aspects and forms in which he appears in esotericism and the literature of the West. Texts and rituals presented here are written from the modern perspective, although certain concepts and ideas are derived from the old sources. Rituals and meditations described in the book were inspired by medieval and the Renaissance grimoires as well as by modern literary works of the Faustian Tradition: J.W. Goethe's *Faust*, Mikhail Bulgakov's *The Master and Margarita*, and several others.

In medieval and Renaissance sources, Mephistopheles is one of the most popular demonic spirits. Some accounts ascribe him a high position in the infernal hierarchy while in others he is a mere invention of the authors who wrote and popularized Faust-inspired stories. As Mephistophil, he is one of the seven great princes of Hell. It is also said

that he was one of the first four angels who rebelled against God and fell from grace. In this context, he is mentioned alongside Lucifer, Belial and Leviathan. He is described in Cornelius Agrippa's writings, as well as in many sixteenth-century grimoires. Despite his popularity in visual arts and literary works, however, he remains the most ambiguous demonic entity of the whole Western Tradition.

In modern occultism, the role of Mephistopheles has been diminished and much less attention is now paid to this legendary character. Therefore, the goal of this book is to present the role of Mephistopheles in a new light—not only as a traditional principle of evil, but as an initiator of the Left Hand Path, the Adversary in the Christian Tradition from which he emerged, a spirit of Luciferian initiation and the personal Shadow that accompanies us throughout our whole lifetime.

I first wrote this book 18 years ago and it was my first published work of many that followed. At that time, I was deeply fascinated with the idea of Mephisto (an abridged version of the name "Mephistopheles" used for the purpose of this book) as an embodiment of personal Shadow and I was working extensively with grimoires that mentioned him in their catalogue of spirits. Apart from that, I was also searching for his appearances in literature and popular culture, and discovered that although not appearing under his medieval and Renaissance disguise, Mephisto has accompanied man throughout all the following centuries and is still present in the modern world, tempting us with "forbidden" knowledge and igniting our desire of transcendence. It is especially true regarding the Luciferian ethos—the search of power through self-knowledge and self-sacrifice. Now, after almost two decades of my work with Luciferian gnosis, I can add a lot more to what was written in this book before. However, I still want to keep this book centered on Mephisto, my first initiator and guide on the path of self-deification which in modern times is known as the Left Hand Path. This book was written with love and passion, both for the path and the whole Faustian idea that "knowledge is power," and my wish is that by reading it you too will become passionate about your path and persistent in your study. I also hope that you will find Mephisto as great an assistant as he has always been to me. Let him

GOAL OF  
THE BOOK

become our guide and companion again, as it was in the old times, but from a new, modern perspective. \*



# Mephistopheles

in Medieval & Renaissance Legend



Dr. Faustus Evoking Mephistophilis  
From Marlowe's *Dr. Faustus*, 1631



MEPHISTOPELES appeared in literature at the time of the Middle Ages. His name is probably derived from the Hebrew words "mephiz" (destroyer) and "mephiz" (destruction). Another theory is that the name may derive from Latin "mephitis," which is a noxious exhalation from the earth, and Greek "phitis" (love), which would mean "lover of the noxious fumes of hell." This etymology, however, is not entirely clear and there are also other interpretations of his name, which we will consider later in this book. It is also believed that the early version of his name was "Mephistophilus." According to medieval accounts, Mephistopheles was a cruel devil, mischievous and cunning. He fed on people's suffering, ridiculed virtues, and spread lies. In the Faustian Tradition, he came to be known as Faust's attendant and the agent of his joy and damnation.

The first known literary account of Mephistopheles was a German work *Historia von D. Johanne Fausten* written by an anonymous German author, published in 1587 and translated into English in 1592. This and similar published accounts of the life of a mysterious scholar, Johann Faust, are known as "Faust chapbooks." On the basis of these books, the popular English playwright, Christopher Marlowe, wrote a play which later became the source of numerous legends about the scholar who sold his soul to the Devil in exchange for knowledge and magical power. The play was entitled *The Tragical History of the Life and Death of Doctor Faustus*. Following this release, the story of Faust was retold by a number of authors, and in *Ritual Magic*, for instance, E.M. Butler speaks of at least 50 different versions of the legend that were written and staged. Faust as a character is believed to be an authentic person, but the legend that arose around him derives from life stories of famous magicians that preceded the appearance of the Faust myth. Among these famous characters, we can mention both historical and mythical figures: the Witch of Endor, Simon Magus, Merlin, Virgil, Albertus Magnus, Roger Bacon, Johannes Trithemius, Trithemius, Agrippa, and Paracelsus. The ability to summon spirits, the descent to the underworld, the creation of a homunculus,

walking on water and flying in the air—all this is found in the stories of the above-mentioned characters and all of it is found within the Faustian Tradition.

In modern times, Mephistopheles appears in the famous novel *The Master and Margarita* by Mikhail Bulgakov, where he assumes the name "Voland." This name, however, is not new to the Faustian Tradition. It appeared already in the 18th century in the version of the Faust myth by Karl von Holtei. In this text, Voland (an alias for Mephistopheles, as he carefully explains), manifests when Faust is bored with traditional learning and seeks new "sciences." He urges the scholar to be done with the brooding and to live life to the full, and becomes his companion in Faust's adventures.

In Marlowe's play, Mephistopheles is the most important character along with Faustus. He appears at Faustus' request, introducing himself as a servant to Lucifer, "the arch-regent and commander of all spirits." Although, as he admits, he was not sent by his master but came of his own accord. As he explains, devils always come when they hear that someone renounces God:

For when we hear one rack the name of God,  
Abjure the Scriptures and his Saviour Christ,  
We fly in hope to get his glorious soul.

As he cannot serve Faustus without Lucifer's approval, he persuades the scholar to sign the pact with his master. According to the contract, Mephistopheles becomes "his servant and at his command" for the following twenty-four years. He "shall do for him and bring him whatsoever (...), shall be in his chamber or house invisible (...), and appear in what form or shape soever he please."

Why is  
Master's  
Approval  
needed?



Eugene Delacroix: *Mephistopheles offering his help to Faust*, 1828

Mephistopheles has many talents which appear useful in his service to Faustus. For instance, he has the ability to shape-shift and become invisible. Throughout the play, he assumes several shapes: at first he appears in the form of a dragon, then as an old Franciscan friar. Later in the story, he and Faustus appear as cardinals. Under the cloak of invisibility, they play mischievous tricks at the Pope's banquet and together with his demonic companion Faustus deceives soldiers by wearing a false head, cheats the horse-courser by selling him a fake horse and

charms dumb those who want to accuse him of evil magic. With Mephistopheles' help, Faustus also gains great popularity as a sorcerer. He becomes famous for his tricks in Rome, amazes the Duke and the Duchess of Vanholt by providing grapes in the middle of winter, and summons the shades of the dead at the Emperor's court.

Mephistopheles proves not only to be an obedient servant but also an ingenious assistant. He knows many ways to entertain his master. When Faustus' blood congeals while signing the pact with Lucifer, Mephistopheles brings a chafer of fire to warm the scholar and let him finish the signature. In "theatrum mundi" he is a gifted director who arranges several spectacles throughout the whole play, in which devils and humans are merely actors performing certain roles. The first performance is acted out in order to confirm Faustus in his decision of selling the soul and to show him "what magic can perform." In this presentation, Mephistopheles appears before him with dancing devils who give Faustus crowns and rich apparel. He is the director and the leading actor in this theatrical show, arranged exclusively for his "master." For another spectacle, he invites the chief devils, Lucifer and Beelzebub, his "companion prince in hell." Again, Faustus is the main spectator and the only role for him is to sit down and "mark the show." It is a brilliantly directed procession of the Seven Deadly Sins (Pride, Covetousness, Envy, Wrath, Gluttony, Sloth, Lechery) led by a piper who produces a musical background for their monologues. Mephistopheles knows all tricks employed on the medieval and the Elizabethan stage, including the buffoonery and slapstick of interludes, the solemnity of dumb shows and the carnival masquerades. At the Emperor's court, he arranges a traditional dumb show of the shades of the dead, a necromantic evocation of discarnate souls. Even the last moments of the play resemble a spectacle directed by the ingenious devil: a throne suspended by ropes descends to the stage and "the jaws of hell" open to receive the unfortunate scholar. Mephistopheles is also the demon of fire, presented here as a firework specialist. His appearance on the stage is often accompanied by fireworks, lightning and the sound of thunder, which creates

a characteristic theatrical (or ritualistic) atmosphere. It is Mephistopheles who always prevents Faustus from repenting and manages to persuade him that "in hell is all manner of delight."

Mephistopheles in Marlowe's story is a particular kind of a fallen angel—he alternately encourages Faustus to pursue the forbidden knowledge and warns him of the consequences. He is aware of his own dark nature and the experience that awaits humans in hell. Sometimes he seems completely unhappy and melancholic about his existence:

Thinkst thou that I who saw the face of God  
And tasted the eternal joys of heaven  
Am not tormented with ten thousand hells  
In being deprived of everlasting bliss?

The hell presented by him is not the traditional Christian image of flames and devils. It is the misery of all people whose actions turn their lives into anguish and infernal torments. Mephistopheles' hell is the darkness existing within each human being:

Faustus: Where are you damned?

Mephistophilis: In hell

Faustus: How comes it, then, that thou art out of hell?

Mephistopheles: Why, this is hell, nor am I out of it.

YES, Mental barriers

Hell is the darkness within one's soul, the dark side of the human nature, the shadow aspect of the subconscious mind:

For where we are is hell

And where hell is there must we ever be.

From this hell there is no escape, no repentance, and no forgiveness. That is why in the Renaissance legend Faustus is not saved. He is torn apart by demonic entities whom he promised his soul by entering the pact with the Devil. From the modern perspective, we might say that this is his initiation into the mysteries of the Other Side (in shamanic initiations the adept is "torn apart" by spirits that destroy his weak human form and force him to recreate himself in a new shape). This is the

Meinhardt

element of the story that was changed in the later tales of Faust. In Goethe's play, for instance, he is saved by God—his initiation is not completed.

Mephistopheles' melancholy brings him closer to Faustus, who begins to treat him as a close friend. Faustus is dissatisfied with his existence as well. He is ambitious, and the traditional theology and philosophy are not enough to satisfy his yearning for knowledge. He suffers because he cannot gain access to the secrets of the universe:

Philosophy is odious and obscure  
Both law and physics are for petty wits,  
Divinity is basest of the three  
Unpleasant, harsh, contemptible and vile.

Only magic and supernatural forces can provide him with the knowledge he desires. Mephistopheles becomes for him a sort of a kindred spirit, a friend with whom he can discuss the mysteries of nature. The price for knowledge does not matter:

Had I as many souls as there be stars  
I'd give them all for Mephistophilis!  
By him I'll be great emperor of the world.

Mephistopheles is the only companion who can discuss with him the nature of planets, stars, spheres, heaven, hell, and other secrets excluded from the traditional learning. He is Faustus' partner in serious scientific discussions and in mischievous childish tricks, his teacher and entertainer, his servant and friend, and finally, his initiator. Faustus alternately refers to him as "good Mephistophilis," "wicked Mephistophilis," "villain," "my gentle Mephistophilis," "accursed spirit," but most often he calls him "sweet Mephistophilis." In the last years of Faustus' life, Mephistopheles is his only friend and a kind of a soulmate. Even the last words spoken by Faustus are directed to his dear friend: "Ah, Mephistophilis."

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Meaning of Hell

YES, Mental barriers

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Mephistopheles stays with Faustus until the end of his life, the scholar's great initiation for which he had been preparing him for twenty-four years. As his personal Shadow, he is joined with him in union, in light and darkness, in life and death, in the grave and in resurrection. \*



Rembrandt Van Rijn: *Doctor Faustus*, 1652



# The Adversary



THE story of Faust is a tale of initiation in which Mephistopheles is the initiator. He prompts Faust to step out of his safety zone, out of routine and university life, and shows him a path that can lead him to divinity. It is a Left Hand Path initiation—the pursuit of self-deification. Faust desires divinity. He dreams of power over nature and things that belong to the domain of gods. In a similar way, a Left Hand Path magician strives to “become a god” and that is why Marlowe’s Faustus exclaims enthusiastically:

A sound magician is a demi-god!  
Here, tie my brains to gain deity.

From the modern perspective, Faust is a Left Hand Path adept who makes a pact with dark forces. He does not want to obey God but desires to become god-like himself, to be: “as Jove is in the sky: Lord and commander of these elements”—the master of nature. Therefore, he rejects tradition, laws and order, and chooses the path of liberation. His desire for independence, knowledge and power is the same as the one that caused the fall of angels, tempted Adam and Eve to eat of the fruit from the forbidden tree, or made Cain seek his own way in exile from God. Mephistopheles performs to Faust the role of the Serpent in the Garden of Eden—he initiates him into the path of freedom and offers him the fruit from the Tree of Knowledge: the secret of creation which fulfills the promise that if we eat the fruit from the tree of God, our eyes will open and we ourselves will become like God. This promise is reflected in Mephistopheles’ words to Faustus:

Then, Faustus, stab thine arm courageously,  
And bind thy soul that at some certain day  
Great Lucifer may claim it as his own,  
And then be thou as great as Lucifer.

Faust enters the path of the Adversary, the antinomian way of breaking the imposed patterns of life. He leaves the traditional learning to seek knowledge and wisdom in magic. He breaks with everything that has been the essence of his life thus far: philosophy, medicine, physics, and all sciences to which he has devoted the greatest part of his life. One by one they fall abolished by superiority of magical arts and are left behind as useless. Faust leaves his past life to enter a new one. This is also a part of any path that leads to genuine initiation and transcendence: we have to complete a particular period of our life before we are ready to start a new stage.

According to Edward E. Edinger, who wrote a commentary to Goethe's *Faust* from the perspective of Jungian psychology, the legend of Faust is a corollary to the coming of the Antichrist:

In the sixteenth century the God-image fell out of heaven (metaphysical projection) and landed in the human psyche. In the course of this transition from heaven to earth it undergoes an enantiodromia from Christ to Antichrist. This event paves the way for Faust's encounter with Mephistopheles.

The theme underlying the whole legend is longing, desire, thirst that drives the main character to leaving all that he has been so far and opening up to the unknown. Faust understands that to gain the knowledge he wants he has to enter a territory that is forbidden, dark, and transgressive. He does not hesitate to renounce God, the heavenly host, and all that he has learned thus far, even though the blood with which he is to sign the pact forms the words "O homo fuge," in the palm of his left hand. It is a similar approach as in certain aspects of Gnosticism, which claimed that man cannot be redeemed from a sin that has not been committed and whose followers indulged in all that was forbidden because

they believed that this was the only true way to salvation. In Faust's case, this is turning to magic instead of philosophy and rituals instead of mere study. In Goethe's work, he exclaims:

Books sicken me. I'll learn no more.  
Now let us slake hot passions in  
The depths of sweet and sensual sin!

Goethe portrays Mephistopheles as highly intelligent, but also amoral and inhuman, with the ability to perceive all the weakness and hypocrisy of humanity. In Jungian psychology he corresponds to the alchemical spirit Mercurius, which is morally neutral, neither good nor evil. At the same time, he is a spirit of chaos related to the Devil. This ambivalent nature allows him to act as the Adversary, question everything he encounters on the way, and point out alternative solutions. In one of alchemical texts, Mercurius speaks:

I am the poison-dripping dragon. From my snout there comes a spreading poison that has brought death to many.

It is the same poison that caused imbalance in the universe when the Serpent tempted Adam and Eve in the Garden of Eden. At the same time, however, it opened their eyes to a completely different side of the universe—that of darkness complementary to light which was the only thing they had known until that point. Mephistopheles, therefore, performs the same role to Faust as the Serpent to the first human couple by opening his eyes to what he has not known before. In Gounod's opera *Faust*, based on Goethe's story, Mephistopheles presents the scholar with a goblet containing poison and the potion of youth at the same time, magically transforming one into the other. This can be seen as a reference to the mythical fruit of knowledge in the Garden of Eden that had negative consequences for the first humans but at the same time opened the way to a completely new world, filled both with misery and joy, weakness and power, light and darkness—in other words, tearing the veil of illusion and opening access to the full potential of the universe.

Indeed, in one of his monologues in *Faust*, Mephistopheles even declares that the snake in the Garden of Eden was his "family relative."



Eugene Delacroix: *Faust and Mephistopheles Going to the Sabbath*, 1828

Mephistopheles often appears in literature as a spirit that denies, questions, reverses values, destroys old viewpoints, and plants the seed of doubt and hesitation. In the Faustian Tradition, he is the "spirit of contradiction." He turns the old world order upside down to allow creation of a new one. The seeds of doubt planted by him in human consciousness lead either to creative metamorphosis or to insanity—if one is unable to handle the gift of transformation offered by the Adversary. He points the way to find unity in opposition. The story of Faust, apart from medieval legends, derives also from the Biblical tale of Job and the ordeal of faith and will. Challenges and trials were not invented by God but the Devil, the Adversary, without whom creation would not be complete—it would lack the essential principle of contradiction. That is why in the Biblical story God willingly talks to the Adversary and listens to his arguments. A similar picture is seen in the Yezidi lore, where Melek Taus, the Adversary, often talks to the Creator. Melek Taus is not

viewed by this religious tradition as "evil" or as a "devil" in the same sense as in the Western culture. He is a great and mighty archangel, "the Peacock Angel," he who was created as the first among the angels. It is Melek Taus, not God, who creates the earth and humans out of the cosmic egg that in Yezidi scriptures is known as the White Pearl—the perfect creation of God. He is therefore a kind of a demiurge, responsible for creation of the material sphere, and he is also the ruler of this world. In this sense, he is a mask of the Lord of Darkness and Matter and without him the harmony in the universe would not be possible. The personification of the Adversary in the Western culture is Lucifer, and in the Faustian Tradition it is Mephistopheles, "the spirit that denies." In Müller's version of the Faust myth from 1778, Lucifer and Mephistopheles have a conversation similar to Satan's conversation with God, in which one of the parties is challenged to show the value of humanity. In this case, however, it is Lucifer that challenges Mephistopheles, and the spirit accepts the challenge, promising to show Lucifer that humanity is strong and firm on the example of Faust. That is a completely new perspective on the role of this ambiguous spirit.

Mephistopheles is the original force of misrule, disorder and contradiction, which appears in all accounts of creation, in many forms and disguises. It is the same principle of misrule that was embodied by the Serpent in the Garden of Eden, identified usually with Samael or Lucifer, but generally associated with the Adversary, Satan. The Adversary initiates Adam and Eve into mysteries of forbidden knowledge and causes the fall of angels who descend to the earth to take daughters of man as their wives. The fallen angels, the Watchers, taught humans secrets that so far had been the domain of the divine: craftsmanship, knowledge about weapons, herbs, magical spells, divination, etc. Thus, they completed the process of creation which until their descent seemed unfinished: humanity was weak and unable to cope with the difficulties of day-to-day life. Helena Blavatsky observes that the fall of angels was necessary as it provided the descent of energy into matter, and thus allowed for all manifestation in the material world. The leader of the fallen angels was Azazel, who is often identified with Melek Taus. It was the

I think it was Lucifer / Samael

Adversary who showed man the path of independence and taught humans how to release their hidden potential. Mephistopheles is the personification of the Adversary within the tradition of pacts with the Devil and forbidden initiatory magic. There is not any other devil that would appear so often in legends and tales. He always reverses the cosmic order—both in the universe and in human consciousness, triggering creative anxiety and uneasiness that does not allow us to freeze in stasis. Therefore, he is a spirit of eternal progress and dynamism.

Initiation is also a descent into darkness, submergence in Prima Materia, dissolution in the vast ocean of primeval chaos. This is what Mephistopheles stands for. He is a mask of the Lord of Darkness and a part of primeval chaos that preceded the act of creation. In Goethe's play he introduces himself to Faust as "part of the Part which at the first was all, part of the Darkness that gave birth to Light." He is a child of Mother Night. Darkness/Night is the feminine principle of original chaos from which light and all creation emerged, but when this happened, dark deities became identified with evil and darkness turned into the Devil. The matriarchal lunar order was replaced by the solar, patriarchal structure. That is why Mephistopheles adds: "The haughty Light that now with Mother Night Disputes her ancient rank and space withal." He emphasizes that he is a part of original darkness, the cosmic womb that contains the potential of all being, yet is now viewed as all evil:

Everything that you call Sin, Destruction  
— in a word, as Evil represent  
that is my own, real element.

Darkness is the chthonic realm, the earthly sphere that is traditionally regarded as evil. Earth is the Prime Mother who gives life and takes it away. Even though Mephistopheles' element is fire (or air), earth is his kingdom. He can give Faust anything that belongs to the earthly sphere as he is the lord of the earth, the master of this world. This view was widely spread among orthodox Christian movements in medieval times, and sects such as the Cathars, for instance. They believed that the

good God was high above, away from this world, while the earth belonged to the evil God, the Devil. According to these views, hell was on earth. This is actually confirmed by Mephistopheles when asked by Faustus how he got out of hell replies "Why, this is hell, nor am I out of it."

In alchemy, darkness is the principle of dissolution, the nigredo that marks the beginning of an initiatory journey into the depths of the subconscious mind in search for insight and illumination. This is the alchemical formula of Solve et Coagula, dissolution and coagulation, destruction and recreation, death and rebirth. Faustus experiences this principle many times during the years of the pact with Mephistopheles, but his final dissolution occurs at the moment of death. In Marlowe's play this element is strongly emphasized when the scholar is torn apart by dark spirits who were his servants and companions. It resembles the shamanic initiation, when a candidate is spiritually torn apart by ghosts and demons. Only then can he become a shaman. It is similar with a magician who walks the Left Hand Path—we must die to be born again. The weak and mortal part of the adept is disintegrated to make place for a new personality, with new traits and powers—inner strength, integrity, and persistence.

Is it the same in Faust's case? We do not actually know it. He dies, but there is no information if he is reborn. Goethe's Faust's fate is clear—he is saved and forgiven by God. He turns to light and chooses redemption. He accomplishes the goal of the Right Hand Path—becomes one with God. His initiation is therefore not complete. Only a man who has solved the mystery of life and death can become a god, creator. Goethe's Faust does not become a god himself but chooses submission to a superior deity. He was given this chance by Mephistopheles, but he was not strong enough to walk the path until the very end. Here we come to another thing worth pointing out: initiation always involves a test, an ordeal which an adept has to go through in order to successfully proceed on one's path. Mephistopheles is the essence of the Left Hand Path—the initiator, the "adversary" and "the spirit of denial." The adversary is Satan, the Opposer—the one who questions and

challenges, pointing out drawbacks in creation, and thus, making harmony in the universe possible. Mephistopheles' test is that of doubt and insanity. He confronts us with our dark, unrealized side of the unconscious. This confrontation brings forth many questions and challenges. To pass this test we have to use intuition and balanced thought through the right action. This is a challenging task, yet an essential step on our way to divinity.

Faust is confronted with his greatest challenge at the face of death—to repent or to endure on the chosen path, to submit to God and experience "everlasting bliss" or to take one more step and become a god himself. Goethe's protagonist chooses the first option. At the end of the play we see him in company of angels and bright spirits. Marlowe's Faustus is different, though. He personifies the longing and aspirations of the age when the belief in human potential was the driving force behind all progress: cultural, scientific, artistic, social, political, literary, and religious. Faustus, therefore, cannot regret the act that released his potential even though the price was the highest he could ever pay. It is worthwhile to mention that at the moment of entering the pact with Mephistopheles, Faustus did not believe either in soul or in heaven or hell. He was convinced that the life on earth is all he could have. Experiences on the magical path convinced him that he was wrong. Before the final initiatory stage, Faustus alternately repents and confirms himself in his choice. He damns Mephistopheles and yet praises him as his best friend. The result of the initiation remains unknown—Faustus' body is found torn apart, but was he strong enough to recreate himself and gain divinity? Was his initiation completed? Did he manage to fulfill the dream of his age? The Renaissance tale leaves us with these questions unanswered. \*



Eugene Delacroix: *Mephistopheles and Faust in Harz Mountains, 1828*



# The Rite of the Adversary



REPAIR eleven black candles and a strong incense such as musk or Dragon's Blood. The temple should be decorated with images and symbols representing the Left Hand Path concepts, such as inverted pentagrams, for instance. The following sigil should be placed on an altar:



*The Sigil of Mephistopheles*

Light the candles one by one—after lighting each one, ring a bell once and say or vibrate the name of the demonic king in the following sequence:

*11 Demonic Kings*

Satan  
Moloch  
Beelzebub  
Lucifuge  
Astaroth  
Asmodeus  
Belphegor  
Baal  
Adrammelech  
Lilith  
Naamah

When all the candles have been lit, burn the incense and begin chanting, at the same time gazing at the seal:

*I call the Lord of Darkness!*

*The ruler of the earth!*

*The master of this world!*

*Come forth from your chthonic realms of everlasting night  
and fiery heat!*

*Enflame me in your primordial and timeless essence!*

*Open the gate of darkness in my mind and in my soul as I seek entrance into your underworld kingdom in pursuit of divinity!*

*Zazas, Zazas, Nasatanada Zazas!*

*I enter the realm of death, shades and specters, and I shall walk into the heart of darkness to find light that is brighter than the radiance of the sun.*

*Through death I shall emerge immortal and awakened.*

*From the dead I shall rise, baptized in the black light of the sun within! From shadows I shall cloak myself in flesh again—strong and forged in the hearth of infernal fire!*

*I reject the death of the spirit that is proclaimed by mass religions,  
and I affirm the spark of life that burns in the core  
of my being!*

*I reach for the forbidden fruit from the Tree of Knowledge to taste  
the mysteries of the ancients!*

*I bear the Mark of Cain, and I follow the Adversary who left the barren Garden of Eden to seek liberation and divinity!*

*By the power of the four rulers of darkness:  
(turn now in each direction)*

*South: Satan, Mephistopheles*

*East: Lucifer, Light-Bringer*

*North: Belial, Lord of the Earth*

*West: Leviathan, the Serpent of the World*

Take a moment to visualize the demonic rulers appearing as guardians in the four directions of your temple. Then envision that in the center of the room opens a dark portal. This portal leads to the roots of the Tree of Knowledge, the domain of the eleven demonic kings that you have summoned at the beginning of the ritual—the kings and queens of Sitra Ahra. Enter the portal and with each step feel how their darkness envelops around you, slowly merging with your own energy and finally filling your entire body. Visualize the Mark of Cain appearing on your skin—you can envision it as a pentagram, a sigil of your choice, or simply open yourself to however this may manifest. As this happens, feel that you are transforming. The darkness that fills you is changing you and your astral body morphs into the shape of a creature of the night. Visualize yourself as a dragon or another symbol of power—mighty and godlike, and finally emerge strong and empowered on the other side of the portal, where the kings and queens of Sitra Ahra await to welcome you as an adept of the Left Hand Path.

When you feel that you are ready to end the meditation, rise and proclaim with pride and confidence:

*I have become the Adversary myself!*

*I am the child of the sun and the moon, the devil and the angel,*

*the saint and the beast!*

*In Darkness shines the light that illuminates my path.  
I am beyond all limitations, free and strong enough to proclaim  
my will to this world!*

*In the name of Lucifer, the Dragon and the Adversary,  
I am (your magical name)!  
So it is done!*

Extinguish the candles in the opposite order to how they were lit, again ringing the bell to signal the end of the working, and close the ritual with a few personal words, e.g. giving thanks to the summoned forces for their lessons and assistance.

This ritual invokes the force of change and transformation that is necessary on the path of self-deification. The spirit of the Adversary triggers an impulse toward self-improvement and destroys obstacles and barriers that hinder your progress at a particular stage of your path. This is a powerful force, however, and it should be approached carefully. Manifestations of this force can be dramatic and involve a rapid and powerful change in your life if the conditions at the particular moment do not allow for growth on the Left Hand Path. You have to be prepared for embracing whatever comes your way as a result of this ritual. \*

Even  
Cthulhu



## Intermediary Between Humans & the Other Side



BECAUSE of his love for humanity, Mephistopheles chose to live among people. He comes whenever he is called as an intermediary between man and the forces of darkness, bringing us closer to the Other Side. He is the messenger of Lucifer, the mediator who allows for contact with nightside realms and their demonic denizens.

As the intermediary, he corresponds to such figures as Hermes or Mercury, as well as the Serpent on the Cosmic Tree. The tree itself is an axis of the universe and it stretches throughout all worlds and all dimensions: the crown reaches high into heavenly spheres, the stem is on the earth, and the roots stretch down into the underworld. The Serpent that coils around the tree is the mediator between all these worlds and is in contact with each sphere: the higher, the middle (the world of man), and the lower. In the same way the intermediary moves between the waking and the dreaming, the dayside and the nightside, the flesh and the spirit, the spiritual and the material, the rational and the irrational.

The Other Side (called in the Qabalah "Sitra Ahra") embraces all that is not contained within the frames of the manifest reality. It is the realm of dark, chaotic powers that exist outside the structured universe, the nightside of the Cosmic Tree and a negative mirror reflection of light and order.



Eugene Delacroix: *Mephistopheles in the Sky*, 1828

Mercury/Hermes is known in mythology for delivering messages from gods to humanity. He is usually depicted with wings on his sandals and on his hat, which suggests his divine nature and relation to the realm of gods, as well as his connection to the element of air, although we might say that he is an intermediary between all four elements. His

mythological function is that of a herald announcing humans the decisions of the gods. In the same way, Mephistopheles comes to a magician as a representative of the forces of darkness. He makes a pact with whoever calls him, not on his own behalf, but in the name of a greater force of which he is only a part. At the same time, a pact with Mephistopheles is a bargain with Mother Night, the original darkness that preceded all creation and all manifestation.

Mephistopheles is a good and loyal companion to Faust. He gives him everything he requests, although Mephistopheles' gifts are not always what the scholar might have expected. This is because he reveals before Faust things that the scholar did not even know to exist, the unknown side of reality and all the wonders of magic and the unseen world. As he says to Faust: "I will give thee more than thou hast wit to ask." When he appears in the scholar's study in his true form, the chaotic dragon-like creature of darkness, Faust is terrified and requests him to change his shape, but in time he learns to accept the ways of the Other Side. Mephistopheles assists Faust during 24 years of the pact and prepares him for the most important initiation that is going to happen when the time of the bargain expires. Then, if Faust is strong enough, the promise will be fulfilled, and he will become "as great as Lucifer." Throughout his service, he gradually confronts Faust both with the Other Side and with the dark layers of the scholar's subconscious mind. From the perspective of Jungian psychology, we might say that he successively teaches Faust how to integrate his fragmented Self into a whole, unified consciousness. Faust must therefore embrace all parts of his Self: the Shadow (Mephistopheles), the Anima (Helen of Troy), etc. For this time Mephistopheles becomes to him a kind of a familiar spirit, his soul-guide, the dark part of his True Self, his Daimon.

In his role of the mediator between the worlds, Mephistopheles can be seen as related not only to Hermes/Mercury, but also to Nyarlathotep, the dark messenger of primal chaotic forces of the Necronomicon lore. This Lovecraftian character is also a figure of many faces. It is believed that it was Nyarlathotep who, in the guise of Aiwass, channeled The Book of the Law to Crowley in Egypt in April 1904. He is the voice

and the priest of the Great Old Ones, dark denizens of spaces existing in between the world of matter and other realms and dimensions described in the Necronomicon and the Cthulhu Mythos. He is the one who transmits messages from these dormant ancient deities and delivers them to man. He is also the only god of the whole Lovecraftian lore who walks among people and inhabits this world, as well as the only one who assumes a human form. Nyarlathotep awakens those who call the Great Old Ones from the slumber of ignorance, initiates them, acts as a guide and teacher of the secrets of darkness. He is the archetypal Devil, the horned dark shadow presiding over infernal pacts, Sabbats and black magic in general. His role is similar to that of Mephistopheles, the only devil of the whole Western Tradition who came to love the company of humans and the joys and sorrows of the mundane world. Just like Melek Taus, who lived among people in the city of Lalish, in the world that he created himself, Mephistopheles walks among inhabitants of the earth. He is the spirit commonly known in the Western Tradition as the most eager to answer the call of those who seek contact with sinister realms. He is an initiator of sorcerers, a drinking companion of men in taverns, and a lover visiting women in their alcoves by night. He is a trickster devil of folk tales and an intellectual disputer of philosophers and scholars. He embodies the grotesque humour of the medieval lore, the Renaissance hopes and longings for perfection, the Baroque black melancholy, the eighteenth-century intellect, the unquiet dreams and visions of Romanticism, and the modern reversion of values—both in the literary and the esoteric sense. \*



## Vision of the Other Side

**H**IS working focuses on the gate of Daath, the entrance point to the Nightside of Creation (Tree of Qliphoth). We will enter the “forbidden” realm on the Cosmic Tree to penetrate the dark realms of Sitra Ahra. We will descend into the heart of darkness to find self-knowledge and self-awareness contained within the abyss of our own inner mind. And we will gaze into the unknown in search of gnosis that is normally hidden from our conscious awareness. On this journey, we will call Mephistopheles to be our guide and teacher in our explorations of the dark paths of our personal “underworld.”



*The Mask of Mephistopheles*

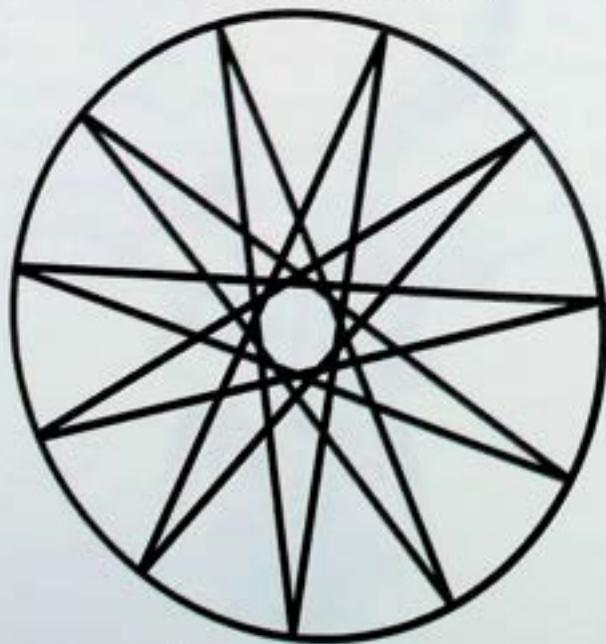
Prepare black and red candles and put them on the altar. Fashion the mask of Mephistopheles as illustrated—it can be made from paper or another material of your choice. You will also need a mirror for this working.

When all is prepared, burn some strong incense on charcoal (preferably musk or opium), light the black candles, and begin the ritual.

Begin by casting a circle of transformation and manifestation. The circle does not protect you from the dark forces, though. On the contrary, it serves as a point of focus for the energies of Sitra Ahra. You can do it by rotating or walking, holding the censer in your hand to mark your ritual space with the sacred smoke, and chanting:

*Zazas, Zazas, Nasatanada Zazas!*

As you do that, feel the temple being filled by the shadow energies of Sitra Ahra rising around you and enclosing your ritual space by a circle of living darkness. Then face your altar and with your ritual blade draw an inverted pentagram or the eleven pointed Qliphothic star in front of you and visualize it burning fiercely with dark amber-colored flames.



*The Star of the Qliphoth*

Then recite the invocation:

*May the powers of the Above and the Below enter this temple and illuminate the obscurity of my being. May the gate of Daath unlock for me and the womb of darkness open up to receive me as I seek to enter the infernal kingdom. I call the guardian of the doorway, Choronzon, to grant me passage into the Nightside of Creation. I seek to pass through the door, to taste the communion of life and death, and to emerge reborn and baptized in the black light of Sol Niger!*

Focus now on the image and nature of Mephistopheles, the infernal messenger, who will guide you into realms of darkness. Feel the darkness within stir and rise forth from the depth of your inner mind. Visualize the black figure of Mephistopheles standing in front of a huge flaming gate. The gate is in the shape of the pentagram or the eleven pointed Qliphothic star, depending on what you choose to work with. Envision it growing in front of you and call Mephistopheles to guide you through the portal:

*Mephisto, I call you to be my guide and initiator into the mysteries of the night!*

You can expand this calling and add some personal words. Then let the temple sink into absolute darkness. Extinguish the candles and breathe in the shadow energy that surrounds you. Let it merge with your mind and fill your body from the feet to the top of your head. Let go of light and become one with the living darkness around you. As you enter the gate of Daath, envision that you are entering the jaws of a beast. The place behind the gate looks like a cave with sharp pointed stones resembling animal teeth. Feel how your mortal remains are torn apart by dark spirits and devoured by Choronzon—the dragon-like guardian of the Abyss. The energies of the Qliphoth enter your consciousness disintegrating your body and leaving the pure essence of the spirit. Feel their presence. Focus on the darkness that has awakened in you. Become pure darkness, a spirit without the flesh. In this form, visualize that you pass

the gate following Mephistopheles. As this happens, say the following words:

*Spirits of the Abyss!*

*I sacrifice myself as I enter the Other Side, the vast recesses of the infinite, stripped from my mundane form and ready to be transformed in the womb of darkness!*

Then open yourself for whatever may happen. At this point, do not force any visualizations but let go and flow with the experience. Pay attention to your thoughts, emotions, visions, and whatever may come to you in this meditation. Let yourself be transformed by the darkness inside you and embrace the transformation, no matter what form it will take for you. When you feel ready to end the meditation, rise and continue the ritual.

Put on the mask of Mephistopheles. Light the red candles that symbolize fire and life and focus on reigniting the inner flame inside you. Feel how it rises in your heart and expands over the whole body, consuming the rest of your mundane consciousness. Focus on how it feels to be one who walks between darkness and light, oneself being neither and both at the same time. Realize that you are a mirror image of the Above and the Below, strengthened, empowered and reborn.

Then face the mirror. Focus on your eyes and see the essence of light and darkness existing simultaneously within you. Feel your intimate connection to the dark spirits that dwell beyond the gate out of which you have emerged. Meditate on what it is like to look through the eyes of Mephistopheles. When you feel ready, recite:

*I am as Mephistopheles—the essence of darkness embodied.  
As (your magical name), I am the living essence of  
light and darkness.*

*I have emerged from the womb of the universe strong and more  
alive than ever before.  
My will has become flesh through my self-sacrifice at the gate  
of the Abyss.*

*The seeds of wisdom I have found in the dark shall be the  
fruits of my illumination!*

*So it is done!*

Take off the mask, extinguish the candles and close the ritual with a few personal words. \*





## The Lord of Darkness



HE name "Mephistopheles" is sometimes translated as "he who shuns the light." In this interpretation, his essence is that of absolute darkness. He is a personification of the Shadow, darkness not permeated by any single ray of light. Rudolf Steiner identified him with Ahriman, the Black Dragon of Persian lore. In Steiner's anthroposophy, Ahriman is the spirit of matter and shadow, the force of regress and stasis, the dark counterpart of Lucifer—the spirit of light, intellect and all progress. If we consider Mephistopheles as the spirit who "does not love the light," this interpretation seems plausible. In the Renaissance literature one of his forms is the Dragon of Shadows, or the Black Dragon. This is how Faust reputedly saw Mephistopheles for the first time when the demon appeared in his study. Only when he commanded the spirit to depart and return in a human form did Mephistopheles assume the shape of an old Franciscan friar.

As an embodiment of darkness, Mephistopheles can be ascribed to the "Samael" Qlipha on the Qabalistic Tree of Night (Tree of Death). Samael is the sphere of darkness, shadow and the total withdrawal of light. At this level, a magician opens a crack in one's body of light and all bright aspects of the astral body are projected into a vacuum and sucked into the black abyss of nonexistence. This withdrawal of light is characteristic of vampirism. Therefore, the Samael Qlipha is closely related to the notion of vampirism and blood magic. Vampiric entities are creatures of the Shadow that lack their own energy or possess insufficient life force to exist by themselves. For this reason, they need to drain

vital energy from outer sources. The symbol of life-force that is commonly recognized all over the world is obviously blood. From the earliest antiquity blood has been believed to be the seat of life-force, the spirit, and magical powers. The mystical significance of this life fluid was the basis of all tales and legends in which the role of blood was of special importance. The legend of vampires is one of them. Their dark and ephemeral nature is what connects them with Mephistopheles, the personification of the Shadow. However, he himself is not a vampiric entity, even though the contact with him involves the use of blood. To him, blood is not "food" but a means of communication. He does not drink it but absorbs the spiritual element that is contained within blood, making it a part of his own essence. This is what binds him to a magician who seeks his presence. This concept also stands for the renewal of the primal intimacy that connects man with the primal darkness.

This contact between forces of darkness and humanity is established through the mystical quality of blood that acts as a link connecting the realm of matter with the spirit world. That is why Mephistopheles insists on pacts signed in human blood—and this is how he is described in literature. In Goethe's *Faust* he states: "Blood is a very special fluid." It is special indeed, both for its binding quality and for the power that is contained in it. In many ancient mythologies humanity is created from the blood of a god, like in Mesopotamian tales, for instance. In the Babylonian Creation Epic *Enuma Elish*, man is created from the blood of the demon Kingu, the commander of dark forces in the first war against the forces of light. Human blood, therefore, contains an element of darkness, a demonic aspect that has been inherited from our primal ancestors. In another Mesopotamian myth, the mother goddess Ninhursag creates mankind from her blood as well, but in most interpretations this blood is menstrual. In either case, since the substance from which man was created was the blood of the gods, also the fluid that flows in human veins contains an aspect of divinity, a spark of godhood that is the vital force without which life would not be possible. The Cathars (one of medieval Gnostic movements) considered blood to be the vessel of the soul, which was based on the statement from the Old Testament: "The soul

Is this a manifestation of

of the flesh is in the blood." There were also many other movements and philosophies that believed that the soul of man is contained within blood. According to this idea, man possesses the power of the primal gods who gave birth to the whole universe. Regardless of mythology or the story of creation, humans are their flesh and blood, which is why this precious fluid is the link between man and the realm of spirits and deities, especially those that existed before the birth of mankind—dark, primal beings that were born out of the Void itself. This is the reason why blood has been used in magic, rituals and ceremonies from time immemorial, and this is also the explanation of its enormous significance in all legends about pacts with the Devil. The primeval dark element contained in human blood brings man closer to the source of our power. Therefore, for those who seek presence of dark forces it is useless to offer the blood of animals or blood that belongs to someone else. In the Faustian Tradition such an offering is useless. Those who seek their own power will not find it in someone else's life fluid. It can only be found in their own. Only our own blood can release the power that is the heritage of the ancient gods.

In ancient times and in the Middle Ages, illnesses connected with blood were considered to be the result of demonic influence, either possession or a curse. The "corrupted" blood of a sick person was believed to be inhabited by demonic forces. It was a common conviction that demons attack through blood and this way they also tempt man into witchcraft and black magic. In many cultures, blood was considered to be the seat of the soul and thus the Devil sought entrance to human soul. Rarely in medieval and Renaissance accounts do we see the use of blood in the so-called "white magic" while in witchcraft and the "black arts" it is often essential for rituals to work. In operations of magic it acts as a gateway for the dark forces to enter human consciousness and its energetic potential provides a substance for spirits to manifest on the physical plane. That is why, in Mephistopheles' words, it is "a very special fluid."



Prototype of the nineteenth-century Romantic devil  
From *The Devil's Walk* by Thomas Landseer, 1831

As a personification of the Shadow, Mephistopheles is the principle of contraction, the force that contracts and withdraws the light so that the energies of the Shadow can enter. The "Shadow" itself is a term encountered in psychology. Carl Gustav Jung speaks of the Shadow as the total of the dark and unknown aspects of personality, everything that has been repressed from consciousness and has never been expressed in life. Robert Louis Stevenson's story of Dr. Jekyll and Mr. Hyde is a symbolic representation of how the Shadow may manifest when it independently finds its way into the conscious mind of a person. The Shadow

is the dark side of the human nature, the reservoir of repressed and unwanted aspects of the Self, feared and avoided to such an extent that it is generally viewed as evil and personified as the Devil. In magic, however, the Shadow has a broader meaning than in psychology. It embraces physical, cultural, cosmological, and personal elements of what is referred to as "darkness" and "evil"—all reflections of death, violence, bad memories, fear, pain, anguish, depression, cruelty, hate, abuse, rage, and a lot more. All that is encountered in the external world is translated into an inner experience—"as above so below"—the macro and the microcosm constitute a whole. Therefore, the Shadow operates on the personal level of our own negative, unpleasant and traumatic experiences, but it also manifests through the archetypal level of what Jung called "the collective unconscious." According to this theory, all external impulses are filtered by the psychic censor—what is repulsive is pushed down into the depths of the unconscious. There it lives its own life, slowly evolving as an independent force that is integral with the Self, and eventually comes up to the surface as a manifestation of the Shadow. This manifestation appears in dreams as a bestial figure, demonic entity, or person, usually of the same sex but with opposite qualities—dark, evil, dangerous, frightening, etc. It assumes the shape of a sibling, double, relative, or someone we dislike or fear. On the conscious level, the Shadow may cause a number of disorders in regard to both the physical and emotional health of a person, as well as our spiritual life, making us unable to find happiness, balance and fulfillment in anything we do. In Jungian psychology the work with the Shadow is of great importance because it helps to integrate these repressed aspects in a conscious way, thus regaining control over our life, be it mundane or spiritual. For the same reason, it is important to work with the Shadow on spiritual paths, and those paths that deny this necessity seldom lead to any genuine transcendence or personal development.



Tony Johannot: *Mephistopheles Visits Faust in His Study*, 1845

The Shadow is viewed as evil because it cannot be entirely tamed or put under control. It erupts spontaneously and manifests in life either through dreams or unconscious messages that come up to the surface in the waking life in a variety of ways: as addictions, depression, ungrounded obsessions, or a projection of our fears and dislikes onto other

people. Most of these symptoms are normally hard to recognize. However, those aware of the existence of this hidden, dark part of the Self, are better prepared and more prone to acknowledge and explore the material contained within the depths of the unconscious. If we identify ourselves with the Shadow and bring it to the light of consciousness, we can then transform it into something positive—a powerful source of energy, inspiration, and creativity. There are many hidden "treasures" in this part of the human nature and there is "light" that can be found through exploration of personal darkness, but first we must acknowledge the Shadow and make "a pact" with it in order to reunite it with the conscious part of the Self—and this is what Faust does through the pact with Mephisto. Jung claimed that Mephistopheles was nothing else than Faust's Shadow, the autonomous dark side of his personality embodied as the Devil. If we follow this perspective, we can notice the potential contained in the Shadow. In *Magia Naturalis et Innaturalis* by an unknown author, Mephistopheles proclaims: "All secret arts of nature lie hidden in me." On the archetypal level, he possesses knowledge of the whole nature, everything that has occurred in the history of humanity. As the personal Shadow, he knows all secrets of Faust's personality. It is the same with everyone else. The Shadow develops from our childhood together with the conscious part of the Self. It accompanies us throughout our whole lifetime, in death and beyond our mortal existence, because the light and the dark side of the Self does not vanish. It is an integral part of us, just as light is eternally intertwined with darkness, life with death, creation with destruction, or the Above with the Below. Every object on which light falls casts a shadow. \*





# Searching for Your Shadow in Dreams



HINK of dreams that you consider nightmares and choose several of them to work with, preferably recurring dreams. Distinguish an event, a symbol or a figure from these dreams that frightened you or made the dream a "nightmare" in some other way. This is a reflection of your Shadow. Observe your dreams for a while if you need to, e.g. during the span of a few weeks, and make notes of any recurring motifs (dream signs). Think of what in them is scary, unpleasant, or disturbing. Then, before going to sleep, meditate on these symbols and figures and make a wish to meet them again in your dreams, but this time in a conscious way. Meditate on what aspects of your personality they might represent. It is good if you have some experience with lucid dreaming and dream control before attempting this work, but with a proper focus these practices can be done successfully by anyone. However, it may take a while before you confront your Shadow consciously in a dream. When this happens, try to take control over the dream and communicate with your Shadow. Although it can be difficult or frightening at the beginning (the Shadow may assume a horrifying form), continue this work for as long as it takes to establish contact with this dark side of the Self. The Shadow may put you through tests before it eventually steps out to work with you. It can also attack you and assume the shape that embodies whatever you are normally afraid of. It can also try to seduce you and keep you away from the purpose of the work. Be prepared for whatever may happen. Continue meditating on the nature of

your Shadow before sleep and then communicate with it in your dreams. Write down all results you may get from this work and keep a dream diary. This is a long-term work that requires patience and systematic practice.

The same method can be applied to more advanced dream work with the Lord of Shadow himself. Before sleep, meditate on Mephistopheles' seal or create your own sigil representing your wish to contact him through dreams. Meditate for a while, chanting aloud or mentally his name as a mantra. Send him a mental "message" asking him to appear in your dreams. Remember that he is the source of all "hidden" knowledge and the embodiment of darkness that contains "all secrets of nature." He can, therefore, be your guide not only to the depths of your inner mind but also to hidden mysteries of the universe. \*



Dungeon scene with Mephistopheles, Faust and Gretchen  
Lithograph by Eugène Delacroix for Goethe's *Faust*, 1828



## Shadow Meditation

**I**GHT a black candle. Sit in front of a plain bright surface and put the candle behind you so that you can see your shadow reflected on it. Then focus on your shadow reflection. Imagine that it is an autonomous entity, isolated, yet bound to you in an intimate way. You can even visualize silver threads of energy connecting you with your shadow. Send your energy toward the shadow and feel how your shadow reflection sends its energy toward you. Unite your consciousness with it and try to communicate with it mentally. You can also make love to your shadow in an auto-erotic trance, and when you climax, absorb it into your aura, thus becoming one with it again. This mystical union with the shadow is a powerful and intimate experience.



Mephistopheles, the popular sophisticated devil from a pen drawing in French occult manuscript, *La megie noir*, Paris, 19th century



The seal for coercion and obedience from  
*The Sixth and Seventh Book of Moses* (1849)

It contains the following words:

- + Messias + Adonaij + Weforos + Xathor + Yxewe
- + Soraweij + Yxaron + Weghath + Zijbalor + Weghaij
- + Wesoron + Xoxijwe + Zijwohwowetho + Regathoswatho
- + Zebaoth + Adonaij + Zijwetho + Aglaij + Wijzathe + Zadaij
- + Zijebo + Xosthoy + Atlatho + Ysewey + Zyxzyet + Ysche
- + Sarsewu + Zyzyrn + Deworonhathbo + Xyxewe + Syzwe
- + Theos + Yschaos + Worsonbefgosy + Gefgowe + Hegor
- + Quaratho + Zywe + Messias + Abarabi + Mephistopheles. \*



## Meeting the Shadow Lord



HE purpose of the following ritual is identification and absorption of the energy of your Shadow Self. It is recommended to perform it at midnight. The temple should be adorned in black. The image of a black dragon or the sigil of Mephistopheles (old or modern version) should be placed on the altar. Light only one black candle and burn some sweet and strong incense such as opium, musk or Dragon's Blood.

Raise your hand and proclaim:

*In nomine dei nostri!*

*I, (magical name), invoke you, spirit of darkness, Mephistopheles!*

*Come through the gates of the night!*

*Bring forth your shadows and reveal to me the light that shines in  
the heart of darkness!*

Envision shadows entering the temple and moving along the walls. They form into the shape of a dragon. Thick smoke fills the temple, shifting your perception and merging the astral plane with the physical.

*Lord of Darkness!*

*Spirit of the night!*

*I seek to taste your dark communion!*

*I become as you: blood from the substance of darkness,  
elixir of life from poison.*

*I merge with the shadow that is your essence.*

*I reject the light that you evade.*

*I sign the pact that you initiate.*

I emerge reborn in the crimson of blood and in the darkly splendid radiance of the sun that shines in the underworld.

Embrace me through shadow and black fire!

Extinguish the light that blinds me and hinders my vision of the universe!

Come Mephistopheles, approach on the wings of night!

Be my guide on the path of infernal initiation!

Sint mihi Dei Acherontis propiti!

Ignei, aerii, aquatrici terreni spiritus, salvete!

Orientis princeps Lucifer, Beelzebub, inferni ardantis monarcha,

Propitiamus vos, ut appareat et surgat Mephistophilis!

Veni, veni Mephistophile!

Visualize now that the dragon morphs into the shape of a black man. He is made of living darkness, and it is hard to distinguish his features. Instead, he looks like a living shadow. The man hands you a scroll of paper and a quill and asks you to sign the paper. Looking at it, you notice your name written upon it and you realize that the text is a pact that you are expected to sign. Read it and imagine that it is a pact with your personal Shadow which opens an initiatory path for you—let your imagination flow and visualize what you expect from this contract. Then envision that you cut your arm with a dagger, drench the quill in your blood and sign the paper.

Feel how the Shadow embraces you and enters your body and mind. Enflame yourself in this union. This communion of energies can become the beginning of a long-term relationship with your personal Shadow. You can perform this ceremony each time you feel that the connection weakens. If you do not mind the ritual use of blood, you can even prepare a paper and sign it with your life-essence to strengthen the effect and then keep the contract on your altar. About pacts, however, we will speak more in the next chapter. \*



# Pact with Mephistopheles



HE formula of a pact between a magician and a demon is described, for instance, in *The Grand Grimoire*. According to this text, on the morning succeeding the first night of the quarter the magician has to purchase a blood-stone called Ematille. Then he has to obtain a virgin kid and decapitate it on the third day of the moon at the place of the ritual, a forlorn and isolated spot free of interruption. The skin of the animal has to be preserved in order to form the Kabalistic circle, which is a necessary element in this form of evocation. Then the magician has to prepare the Blasting Rod with which he will force the obedience of the spirit. On the night of the operation, the magician has to take the rod, the goatskin, the Ematille stone, two vervain crowns, two candlesticks and candles of virgin wax, incense, camphor, and a few other items, including four nails from the coffin of a dead child. Then he has to prepare the Kabalistic circle and proceed to prayers and conjurations. The spirit called in this procedure is Lucifuge Rofocale, the alter ego of Mephistopheles, who is described in the grimoire as obstinate and reluctant to appear and serve the operator. Therefore, the magician has to repeat the words of conjuration twice or three times before the spirit responds. The operator requests the spirit to appear in a fair human form, without uproar, deceit or foul smell, to speak whatever language is required, to fulfill all his desires without exception, and to do all this

without inflicting any injury to the body or soul of the operator. If the spirit refuses or asks for the magician's body and soul as payment, the operator has to repeat prayers, holy names, and smite him with the Blasting Rod until the spirit surrenders himself to his will.

The pact described in the legend of Faust, however, seems radically different from the procedure described above. In Marlowe's *Dr. Faustus* we find the following text of Faust's pact with Mephisto. This text is also consistent with the first Faustbook, dating to 1587:

*The letter*  
 I Johannes Faustus, Doctor, do openly acknowledge with mine own hand, to the greater force and strengthening of this letter, that since I began to study and speculate the course and order of the elements, I have not found through the gift that is given me from above, any such learning and wisdom that can bring me to my desires. And, for that I find that men are unable to instruct me any further in the matter, now have I, Doctor John Faustus, unto the hellish Prince of Orient and his messenger Mephophilus given both body and soul, upon such condition, that they shall learn me, and fulfil my desire in all things, as they have promised and vowed unto me, with due obedience unto me, according unto the articles mentioned between us. Further, I covenant and grant with them by these presents, that at the end of 24 years next ensuing the date of this present letter, they being expired, and I in the meantime, during the said years be served of them at my will, they accomplishing my desires to the full in all points as we are agreed, — that then I give them full power to do with me at their pleasure, to rule, to send, fetch or carry me or mine, be it either body, soul, flesh, blood or goods, into their habitation, be it wheresoever; and hereupon I defy God and His-Christ, all the host of heaven, and all living creatures that bear the shape of God, yea all that lives; and again I say it, and it shall be so. And to the more strengthening of this writing, I have written it with mine own

*End of 1587*  
 hand and blood, being in perfect memory; and hereupon I subscribe to it with my name and title, calling all the infernal, middle and Supreme Powers to witness of this my letter and subscription.

Such pacts were not uncommon in medieval and Renaissance times. We have already mentioned Theophilus, but there are many more historical figures associated with black magic, demonology and involvement in the occult, such as Gilles de Rais in the 15th century or Urbain Grandier in the 17th century, for instance. Pacts were usually written backward, in Latin, mentioning the name of the demon or demons that were involved, and signed in the petitioner's blood drawn from the left hand. In the document, the signer pledged one's service to the Devil, renounced God and the sacrament, and acknowledged Lucifer as his lord and master. Lucifer was on top of the infernal hierarchy and all pacts were made by spirits acting on his behalf, like Mephistopheles or Lucifer Rofocale. In return for one's service, the signer was promised whatever material pleasures they sought in their earthly life: power, the love of men or women, worldly honors, vengeance upon one's enemies, justice in the court, wealth and riches, etc. These powers were not without a price, though. For a specified amount of time their life on earth would be filled with all the pleasures they desired, and then the Devil would claim their soul and they would join demons in hell. Once the pact was signed, the demons took the parchment and kept it hidden so that the contract could not be reversed, although the European folklore mentions several cases when the signer repented and prayed to God and saints, for which the contract was returned and the soul saved from the Devil's clutch. The signing of the pact usually occurred at the stroke of midnight, in the woods or at the crossroads, where the veil between heaven, earth, and hell was thin. There are stories that describe magicians drawing a circle on the ground, burning candles and incense, and moving about the circle widdershins, reciting incantations and prayers to summon the Devil. When the demon acting on behalf of the Infernal Emperor appeared, the blood was drawn and the pact was signed.

The legend of Faust is the most famous example of a pact with the Devil in the whole Western literature. The scholar, disappointed with the limitations of human arts and sciences, signs away his soul in exchange for knowledge and power. The conviction that "knowledge is power" underlies the whole Faustian Tradition. Although the pact comes with the fulfillment of Faust's earthly wishes and desires, it is the thirst for knowledge that drives him to embracing magic and the occult. In the Faustian Tradition, which includes a number of grimoires describing how to obtain the assistance of demonic forces to perform magical arts, the belief that the magus can command spirits is derived from legends of King Solomon, the greatest of magicians. According to those legends, he was granted the power over demons by God, thus being able to bind them and use their service in any task he wished. Following this conviction, grimoires such as *The Grand Grimoire*, *Grimorium Verum*, or *Lemegeton*, belong to the wide concept of Solomonic magic and their authorship is ascribed to King Solomon himself, while Doctor Faustus is believed to have authored texts such as *The Black Raven*, which feature a similar theme, only instead of Lucifer we have Mephistopheles. These grimoires, however, do not recommend the signing away of the soul. Instead, they give instructions on how to bind and subject spirits to the sorcerer's control while the supernatural assistance is sought from God and the angels. In this case, the magician had to declare the divine authority, threaten and lash the spirit with the Blasting Rod, thus cursing him with pains and torments of hell, after which the spirit was compelled to perform a certain task for the magician, such as procuring a hidden treasure, revealing secret knowledge, or simply serving the conjuror in their arts. As we see, this is a completely different approach than the idea of the pact in the Faustian Tradition.

The legend of Faust arose from the belief that the Devil could appear to people vulnerable to temptation and offered them money, love and power if only they were willing to sell their soul. Such encounters with the Devil were a popular part of the European folklore. Sorcerers made pacts with demons for personal gain and to obtain their assistance in certain tasks and favors. Witches pledged to serve the Devil out of pure

malice and to obtain powers to harm others. During the Sabbat, the witch renounced their religion and baptism and swore allegiance to the Devil, promising regular offerings and sacrifices. Then the pact was written and signed in the witch's own blood. In some accounts, the signers had to sacrifice unbaptized children to win the favors of the Devil, and sometimes they had to seal the contract by kissing him on the anus, the legendary osculum infame. However, pacts were also made by ordinary people, desperate individuals suffering from poverty, unrequited love or simply miserable in their lives, who wanted to improve their life conditions. In this case, the pact did not involve any complicated procedures and was simply made at the crossroads at night by summoning the Devil and promising the soul of the signer in exchange for granting their wishes.

To the modern practitioner, the legend of Faust is important because it reveals the role of Lucifer in the whole tradition of pacts and initiatory practices of witchcraft. In the Faustian Tradition, Lucifer is the Emperor of Hell, the arch-regent and commander of all spirits. It is Lucifer who stands behind the practice of pacts with the Devil while his subordinate spirits act on his behalf when offering their service to a person willing to sign the contract. It is also Lucifer who bestows gifts and powers upon those who choose to bind their souls with his immortal essence. Among those gifts and powers legends mention longevity, immortality in flesh, wealth and prosperity, honors and admiration, delights of flesh and lovers among humans and spirits, knowledge of things hidden, the ability to gaze into past and future events, powerful familiar spirits, etc. The Faustian Tradition is Luciferian in its essence and it is the Flame of the Light Bearer that is ignited in the soul of the initiate who enters the path of self-salvation, the Faustian pursuit for knowledge and power. Even though it is Mephistopheles with whom Faust signs his contract, in fact it is the pact with Lucifer, who represents the archetype of the Dark Initiator, the Spirit of Change and Evolution, the one who questions, challenges and ignites the desire of transcendence in the heart of an aspiring initiate, he who awakens the soul from the sleep of ignorance.

Today we can either choose to follow the old procedures faithfully or adjust them to our needs and use as inspiration in our work. Magicians working with the traditional systems of evocation often warn of dire consequences that await those who do not follow the prescribed procedures. They claim that even a minor departure from instructions provided in the grimoires exposes the operator to ruthless vengeance of the spirit and forfeiture of the body and soul. The magic of the Left Hand Path, however, views spirits as guides and allies on the path, not agents of evil that have to be bound and coerced into obedience. If you perceive spirits as hostile forces and expect all sorts of mischief on their part, this is most probably what you will receive. Think how you would feel if someone locked you in a cage, bound you with chains, beat, and threatened while forcing you to serve and do anything they ask for. Would you not want to repay them accordingly the first moment you get a chance? This is exactly what happens to magicians who follow the old procedures. We might say that human consciousness is nothing like the spirits,' but certain mechanisms are universal and slavery is hated by the denizens of the Other Side as much as by any other powerful and independent mind. And this is what we are dealing with in pacts and rites of evocation—powerful beings, often older than mankind. To request their assistance for required tasks and favors, you need to show not only power and authority but also respect and gratitude, and you need to thank and reward them for their service. A coin or another valuable object, a drop of blood, incense, alcohol, and other offerings that can win the spirits' favors, will come useful here. Sometimes they will ask you for a specific sacrifice—this has to be done in order to proceed with the pact or you can decide not to go further if you cannot fulfill the request. Lucifer himself is the most powerful archetype of freedom and independence. He despises slavery and inspires the Initiate to be proud, self-reliant and independent of bonds and attachments, be it mundane or spiritual—religions, dogmas, laws, limitations, and relationships that bind you in your progress. He does not want to be worshipped, called "master," or put in place of the monotheistic deity in your personal devotion system. His teachings prompt you to seek your Godhood not by spending eternity as a footstool

at his throne but in aspiration to establish your own throne in the heart of the universe and to be the lord and master of your own destiny. He does not bow to anyone and the same attitude he inspires in initiates of his adversarial path.

What is the pact in modern times then? Instead of the procedure of selling your soul to the Devil, we should rather see it as a rite of passage, an initiatory ritual that holds special significance to the path as it opens the subconscious to the energies of Lucifer's adversarial current by a formal pledge, which is the act of conscious will. Therefore, it has to be approached with responsibility and you have to be sure that this is what you want. Initiations are irreversible and on the Left Hand Path there is no place for second thoughts. The pact has to be thought out, prepared and special to you alone. Even though in present times we no longer have to sacrifice unbaptized children or kiss the Devil on the anus, certain procedures are still worth employing, and you only need to remember that magic is not a ceremonial performance but the art of mastering your individual potential. Therefore, procedures included in the pact must be chosen in the way that works best for your subconscious mind. Make the whole operation special and sacred. No ritual should ever be treated as a normal thing to do or just another part of the day. It always has to be sacred, different from your daily routine or the usual pattern of your everyday life. The rite of initiation, regardless if this is a pact or a minor initiatory ritual, has to be given even more attention. Prepare for it—take a bath, put on your ritual robe, enter your temple, and leave the rest of the world outside your ritual space—that will work on your mind and you will receive a response from the universe as well. In legends, witches and sorcerers had to leave their old life behind to become the children of Lucifer and receive magical powers. In shamanic mysteries, the candidates were torn apart by demons and their bodies recreated so that they could travel through worlds and dimensions as mediators between the world of humans and the realm of spirits. There is always a sacrifice required, and the initiate has to die to one life in order to be reborn to another.

In the folklore of witchcraft, the person who sought the pact had to renounce their faith and sacraments and gave a part of their clothing to the Devil in token that they were now separated from spiritual, corporal, natural, and terrestrial things. Their name was struck out of the Book of Life and inscribed in the Book of Death, and they received a new baptism and a new name by which they were known to the world of spirits and other witches and sorcerers. Sometimes the Devil left his mark on them as a token that the pact was final and irrevocable. Today these procedures are not that much different. Initiates remove old garments and put on new robes which symbolize a new stage in their personal ascent. They renounce their old religion and swear commitment to the path while proclaiming their aspirations and goals that they expect to achieve through this operation. The pact is sealed with the signers' own blood as well, and they often choose a new magical name for themselves or are given such a name by the spirit or deity with whom the pact is made, which represents the concept of magical baptism. Sometimes the initiates also choose to have a tattoo in the form of a glyph or sigil that represents their personal patron deity or is somehow connected to their magical path—the modern equivalent of the Devil's Mark. However, the key to a successful pact is to make it personal and meaningful to yourself because the purpose of each initiation is to liberate the mind from personal taboos and barriers, which releases new amounts of energy and opens new goals to pursue and new inspirations for personal development. Anti-Christian blasphemy will not be liberating to someone who is not Christian, therefore such elements are not essential in the modern idea of the pact. To achieve the thrill of liberation you have to step outside that which lies within your own borders of safety, morality, routine, or convention. Personal limitations are transgressed by exploring that which seems repulsive, dangerous, forbidden, or simply unfamiliar—leaving the personal "safety zone" behind and stepping into the unknown.

The power of the pact also rests on its irreversibility. The awareness that your commitment to the path is final and there is no turning back has a powerful effect on your consciousness. Therefore, make it final:

write down the contract, stating your goals and offering a worthy payment in return. We are not speaking here of signing away your soul to the Devil after a specified number of years in which you will lead a life of wealth, health, and adventure. That is a myth. Lucifer does not want your soul and he will not respond to a request born of weakness and desperation. What he expects in return for his power is your sincerity, responsibility, honesty, determination to remain on the path in good and bad moments of your life, your genuine desire of ascent, never-ending work in pursuit of your Godhood. To succeed on the path of Lucifer, you have to dedicate your whole life to the work. This is what you should write in the pact, signing it in your own life essence. Only then will you be ready to request the power and assistance of Lucifer and to see the world bending to your will and manifesting your desire. After that you should take the document and hide it in a place where it will remain safe but where you yourself will not be able to reach it. The best option is simply to bury it, and this is what we will do in the following ritual, making the pact final and definite.

## How to Make a Pact

The following working is a procedure of making a pact with Lucifer through Mephistopheles. It is a general outline of the formula and the details are left for you to work out on your own. Entering a pact with a spirit is a personal experience and however you choose to do it is solely up to you. Have in mind all that we have said in this chapter and prepare your pact accordingly to your personal intent.

For this working you will need:

- \* Parchment paper
- \* Ink and quill (preferably Dragon's Blood ink)
- \* A tool to draw blood
- \* Wax to seal the parchment

- \* Candles, incense, and any other ritual tools that you use in your magical practice—the candles should be black and for incense you can use Dragon's Blood, musk, copal, or any strong scent

Set up your altar as you think is suitable for the working. You can also have sigils of Lucifer and Mephistopheles on it, as well as their depictions from old books of magic or modern works. When all is prepared, light the candles, burn some incense on charcoal, and begin the ritual.

Focus for a moment on your intent and think of what you want to achieve through the pact. Then, with your intent clear and your mind set on the working, invoke Mephistopheles:

*Messenger of Lucifer, swift and cunning Mephistopheles,*

*I call upon your name this night!*

*Come into this sacred space and witness the signing of this pact!*

*Deliver my will to Lucifer and grant me fulfillment of my desires!*

*Come, Mephisto, and be my guide and companion on  
my way to knowledge and power!*

*I call you by fire and blood, and in the name of Lucifer!*

*Hail Lucifer!*

*Hail Mephistopheles!*

*Fiat Nox!*

Feel free to personalize these words if you wish. You can also draw some blood and anoint the sigils with it to open gateways to the current of Mephistopheles and as a token of devotion and sacrifice.

When you feel that the atmosphere in the temple shifts and the spirit responds to your calling, proceed with the signing of the pact. Draw a few drops of blood and mix it with the ink. Then write down the whole pact on the parchment—address Lucifer and Mephistopheles, write what you want to achieve and state clearly what you offer in return. Make it look like a letter or petition. Then sign it with your given or magical name—this is up to you. Roll the parchment into a scroll and seal it with wax.

How you proceed from now is also left to your choice. You can burn the parchment and thus make it final and irreversible, letting the smoke

carry your will through the planes and then offering the ashes to the earth. You can keep the pact on your altar, especially if you have an altar dedicated either to Mephistopheles or to Lucifer. My advice, however, is to go to the crossroads in the woods and bury the pact at the stroke of midnight. Then walk away without looking back.

In the next few days or weeks you should receive a confirmation that your pact was accepted. It can also arrive on the same day—time does not matter here and you can receive a sign immediately or you will have to wait. Usually, it happens fast. If, however, weeks pass and you do not receive any confirmation, perhaps the pact was not accepted or it is not the right time for it to manifest. In this case, you should summon Mephistopheles again and ask for further guidance before you decide what to do next. \*





# Initiator of the Astral Sabbath



In Goethe's play, Mephistopheles takes Faust to the Harz Mountains where witches, demons and sorcerers gather for the Walpurgis Night Sabbath. Walpurgis Night (the night when 30th April turns to 1st May) is the eve of the feast day of Saint Walpurga. In Germanic folklore it is known as the "witches' night" and the time when forces of darkness are believed to come out of their dwelling places and gather in forests or on mountain peaks for Sabbats. This tradition is not limited to Germany, but here witches and sorcerers travel specifically to the Brocken, the highest peak in the Harz Mountains. Mephistopheles takes Faust to the Brocken as well, and they both take part in a traditional wild and orgiastic ceremony that is performed there by devils, witches and creatures of the night.

The word "Sabbat" probably derives from the Hebrew "Shabbath" (day of rest), but there are also theories that it is connected with the Old French word "s'esbattre" — "to frolic." Sabbatic celebrations belong to the dream sphere. Witches and sorcerers did not travel to the meeting places in the flesh but in an astral form of a creature of darkness. Usually, it occurred under the influence of hallucinogenic substances (like the famous witches' ointments) or in a state of deep intoxication. Substances used by witches were e.g. mandrake, aconite, thorn-apple, hemlock, and henbane. The ointments used by the witches were reputedly made

of the flesh of unbaptized children. Reginald Scot in the 16th century gives the following recipe for the witches' ointment:

The fat of young children, and seeth it with water in a brasen vessell, reseruing the thickest of that which remaineth boiled in the bottome, which they laie up and keepe, untill occasion serueth to use it. They put hereunto Eleoselinum, Aconitum, Frondes populeas, and Soote.

Another recipe was:

Sium, acarum vulgare, pentaphylon, the blood of a flitter mouse, solanum somniferum, and oleum. They stampe all these togither, and then they rubbe all parts of their bodys exceedinglie, till they looke red, and be verie hot, so as the pores may be opened, and their flesh soluble and loose. They ioine herewithall either fat, or oil in steed thereof, that the force of the ointment maie the rather pearse inwardly, and so be more effectuall. By this means in a moonlight night they seeme to be carried in the aire.



Michael Herr: *Walpurgis Night Sabbath*, 1622

The most common recipes included mostly poisonous herbs such as nightshade or belladonna. The ointment was either applied on some parts of the body or on a broom or stick. The hallucinogenic substances entered the blood through the thin layers of the skin, e.g. through the vagina when the witch sat on a broom naked.

Under the influence of hallucinogenic substances witches could travel through the astral plane, shape-shift and transform into bestial forms. From the modern perspective, we might say that this theriomorphism was the result of confrontation with bestial atavisms that lie hidden in the depths of the practitioner's subconscious mind. Brought to the light of consciousness, they were absorbed and used as a tool to reach a state of ecstatic trance allowing to travel through spaces and dimensions and commune with spirits and other witches and sorcerers in their astral form. That is why Sabbats were usually described as gatherings of demons, phantoms, spectres, vampires, werewolves, succubi, and incubi. In Bulgakov's *The Master and Margarita*, we see women transformed into beautiful witches and a man into a pig by the power of a magical cream enchanted by Mephistopheles, who appears in the novel as Voland. In Bulgakov's work, Mephistopheles organizes a great annual ball instead of a traditional Sabbath. The pattern is still the same, though, and everything happens on the astral plane, within the sphere of dream and comatose lucidity.

The Sabbath takes place at the crossroads of waking, sleeping and dreaming, the sphere where all worlds and all states of consciousness meet and intersect. The Sabbath can therefore be conveyed either onto the sphere of dreaming (the astral plane), or onto the sphere of waking (the mundane world). On the mundane level, Sabbatic practices include festivities around a bonfire, orgiastic and wild rituals and ceremonies aimed at achieving gnosis through ecstasy, sexual arousal and intoxication. This can involve the use of alcohol and narcotic herbs, movement and dancing until the participants reach a trance state, spinning around for a long time, etc. Once the trance condition is achieved, the Sabbath turns into an astral or dreaming experience. To this level belong practices such as shape-shifting, flying, traveling through lower and upper

worlds, and sexual congress with either the Black Man and his witch consort or with demonic familiars—shades of the dead, phantoms, succubi, and incubi, and other spirits that reside on the astral plane.



Hans Baldung Grien: *Preparing for the Witches Sabbath*, 1510

Sabbats described in myths, folklore and popular literature were held in dark chambers, old haunted mansions, cellars, and caves—to enter them, the participants had to pass a set of underground tunnels. It could also take place in imaginary spaces, like in Bulgakov's novel, where a small apartment in a block of flats magically enlarges into a huge ballroom, spacious enough for hundreds of guests. The traditional Sabbat, however, was held in an open area, outdoors, in wild places away from civilization, usually in the mountains. This is the case in Goethe's play. While a journey to indoor celebrations involved a sensation of falling, descending or some other downward movement, celebrants usually flew to an outdoor Sabbat—on a broom, carried by infernal steeds and wild beasts, or after shape-shifting into winged creatures capable of flying on their own. One of the earliest examples of the Sabbath flight is provided by Paul Grilland in the early 16th century, describing an Italian witch who flew in the air with the help of a magical ointment. There are many other accounts of flying by means of a magical substance—oil, ointment, potion—or with the help of special spells.

The assemblies were held at night, starting at midnight and lasting until early dawn. Outdoor Sabbats took place on peaks of mountains, within a circle of stones, or around a black altar. Usually there was also a lake, stream or water of some kind near the place of celebration. In the center of the circle stood the presiding master of the Sabbath—a black horned man or a dark queen of witches. This is the function that Margarita performs for Voland when she makes bargain with him. What is significant—she is prepared to this role by a bath in blood and during the ball she is all the time naked. This can be a reference to Lilith, the archetypal female ruler and mother of demons and all forces of darkness. Lilith is also the archdemoness presiding over the Walpurgis Night Sabbath in Goethe's play. In myths and legends, she is the queen of witches and blood magic, the mistress of the red moon and menstruation. In literature, she is often depicted as the leader of the Sabbath, presiding over the celebrations together with her consort, the Prince of Darkness. He is the Horned One, the Sabbath Goat, referred to as Baphomet, Pan, Samael, Lucifer, as well as Nyarlathotep of the Necronomicon here. Together

with the witch goddess he watches over the participants of the Sabbat, leading them to a dreaming communion and congress with astral entities, shades of the dead, and dreaming sorcerers and witches who fly through the night to participate in this infernal festival. \*



# The Black Man of the Sabbat



He who leads an initiate to the Sabbat, Mephistopheles can be compared to the Black Man of the Sabbat—initiator into the dark mysteries of the Old One. According to medieval and Renaissance accounts of the Sabbat, the Devil often took form of a black human figure during nocturnal gatherings or when he visited witches in their alcoves. Margaret Murray quotes many contemporary descriptions of the Sabbatic Lord, and here is one of them:

He was a meikle black roch man. Sometimes he had boots and sometimes shoes on his foot; but still [always] his foot are forked and cloven.

The Lord of the Sabbat also appeared in gray clothes and a blue bonnet, in a black robe with a deep hood, or in black clothes with white handcuffs. Usually, his human form was that of a youth. This is the case in Goethe's play as well, and Mephistopheles often appears in the mundane world as a young man dressed in black. A seventeenth-century witch describes such a meeting in the following way:

One evening she walkt out about a Mile from her own House, and there came riding towards her three persons upon three Broom-staves, born up about a yard and a half from the ground.

Two of them she formerly knew, which was a Witch and a Wizard... The third person she knew not. He came in the shape of a black Man.

The Devil, however, could also appear in an animal shape. Most commonly it was a bull, cat, dog, goat, horse, and sheep. Sometimes it was just a disguise of an animal's skin or a mask in the form of an animal's head. The most common form of Mephistopheles, according to legends, was the shape of a black dog. There are numerous instances of such an appearance of the Devil in accounts of women accused of witchcraft in the 16th and the 17th centuries. One of these women describes how she went to "the usual place where the Devil kept his Sabbath; no sooner had she arrived there than the Devil came to her in the form of a dog, with two great horns sticking up: and with one of his paws (which seemed to her like hands) took her by the hand: and calling her by her name told her that she was welcome; then immediately the Devil made her kneel down: while he himself stood up on his hind legs; he then made her express detestation of the Eternal in these words: I renounce God the Father, God the Son, and God the Holy Ghost; and then caused her to worship and invoke himself."

The black dog has a lot of sinister associations in the British folklore. In Faust's case, the appearance of Mephistopheles in the guise of the black dog signifies that we are dealing here with a concept referring to the sinister folklore of the dog as a symbol. For Faust, Mephistopheles performs the same function as Cerberus—he guards the entrance to the underworld (the subconscious mind) and acts as a guide through the realm of darkness. At the same time, he is the scholar's familiar spirit and companion—from the beginning to the end of the journey.

Margaret Murray gives more examples of the Devil's appearance as a dog, usually a black one—the most common disguise of Mephisto. In Goethe's play, the witch whom the Devil visits points out that he also used to appear in the company of a pair of ravens and he had the feet of a horse. However, the nineteenth-century Mephisto is quite different from the medieval and the Renaissance character. He himself explains:

"Culture that picks and pricks the world anew, has reached out to the Devil too." His modern appearance does not include horns, claws or tail. Mephistopheles appears solely in a human form. His image is the anthropomorphic mask of darkness specially designed for the century in which he makes his appearance.

The Black Man of the Sabbath is the enfleshed symbol of liberation from the bonds of the mundane life, religious rigour, cultural regulations, and laws of society and politics. That is why the concept of the Sabbath includes many antinomian and taboo-breaking practices, like sexual initiations and group orgies, the use of narcotics, kissing the buttocks of the Devil (the so-called Osculum Infame), dancing naked widershins, reciting the Lord's Prayer backward, sacrificing babies, eating human flesh, etc. During the Sabbath, the mind is liberated from all restrictions and imagination is free to flow in whatever way it pleases, through all layers of the Self, releasing all repressed instincts and impulses and making them conscious. That is why the Sabbath is a powerful tool in the Left Hand Path process of self-deification, which is embodied in the figure of the Black Man—the mask of the Dark Initiator. And this is also one of the primary roles ascribed to Mephistopheles in the Faustian Tradition.

Mephistopheles is a teacher of the black arts and initiator into mysteries of witchcraft. He becomes a loyal companion to those who sign the pact with him, but he is also a ruthless mentor who does not hesitate to punish his students for negligence and disobedience. His domain is witchcraft and black magic, the art of shape-shifting, transformation and lucid dreaming—“the sphere of dream and necromancy,” as Goethe calls it. He is the initiator of the Sabbath, the dream guide who separates the spirit from the flesh and guides the astral body to the dreaming conclave. His role is that of a soul guide, and for this reason he can be mentioned among the gods and spirits known from other mythologies to escort the souls of the dead and magicians onto other planes—the higher and the lower worlds. He is a psychopomp, and like mythological Hermes or Mercury, he shows how to cross boundaries and transcend the beyond limitati.

through the planes, guiding us through realms and spaces where we undergo spiritual metamorphosis so that we can be transformed and reborn in the waking world. This is the formula of the Sabbat. \*



# Going forth to the Infernal Sabbat



HIS working refers to the concept of the Sabbat in its astral form. It includes a chant that should be recited while entering the trance of comatose lucidity—this can be achieved through the use of psychoactive herbs and plants (avoid artificial substances in this work), an auto-erotic trance, or any other trance technique that you have found useful in your astral travels and lucid dreaming so far. The path-working is based on the Walpurgis Night scene in Goethe's *Faust*.

## Sabbatic Chant

*May the Spider Queen of Spaces  
Spin her web of dreams tonight  
As I walk the path of shadows  
To join witches in their flight.*

*In the circle of the wicked  
The Oath of Twilight shall be sworn  
Through the taste of deadly venom  
Shall the beast of night be born!*

*May the spirits of darkness guide me to the place where the sacred  
fires are burning and where the Sabbat begins!  
Mephisto, come and guide me through the night!*

## Pathworking

You are alone in the forest. It is dark and the midnight hour approaches. Suddenly a will-o'-the-wisp appears in front of you, flickering with bright light. It seems to be inviting you to follow, and you let it guide you through the forest. The atmosphere of the place is magical, but there is something ominous in the air. It is a night of witchcraft.

The will-o'-the-wisp leads you to the crossroads. It suddenly disappears, but you feel someone's presence nearby. A dark figure of a black-haired woman emerges from the shadows and presents you with a small vial with a green liquid in it. You open the vial and drink the potion. At first, you feel as if you have drunk poison. Waves of pain and heat flow through your body, and you fall on the ground. Lying on your back you gaze at the sky above. The clouds move away and the pale face of the full moon appears in the sky. It is beautiful and enchanting, but suddenly it turns red as if it was dripping blood. At the same time, you lose control over your body. You are transforming—you are now covered with thick hair, your hands and feet turn into those of a wild beast, and your nails become sharp claws. Your whole body is pulsating and transforming. You rise from the ground and feel that a pair of wings is growing suddenly out of your back. The transformation is complete. You are no longer human.

The moon turns white again and the will-o'-the-wisp returns as well. It is now flying high above the trees. You spread your wings and follow your guide through the air. You see hundreds of flickering lights around you and you hear wild calls and sounds of strange music coming from the distance. You fly above forests, rivers, meadows, and through thick mist. You pass witches on their brooms and warlocks on black steeds. They are all flying to a meadow on a high mountain where hundreds of bonfires are burning, and those who are already there, are dancing to the rhythm of the strange, non-human music. You enter a circle of celebrants and notice a black horned figure in the centre and the black-haired woman, the same that gave you the potion. She takes you by the hand

feel how your human instincts disappear and are replaced by wild bestial impulses. Follow the Black Man and his witch consort, enter the circle and join the savage, orgiastic celebration.

When all is over, go to the silver lake and wash yourself. As you do that, you are immediately transported to the forest, to the place where you started the journey. The night is over and you see the red blaze of the rising sun at the horizon.

Write down the results when you return from the trance state and keep them in your records. \*





# The Sabbat & Sex Magic



HE Sabbat has its roots in old pagan worship of nature and sexuality as a foundation of life. It is connected with festivals of such ancient gods as Bacchus, Dionysus, Pan, and other deities that were worshipped with rites of frenzy, intoxication and sexual debauchery. Sexual practices are therefore a pivotal element of Sabbatic assemblies. Sex is a powerful antinomian tool of liberation and breaking moral inhibitions and cultural restrictions. While in the East sex has a significant importance as a powerful tool of transcendence, especially in Tantra, in the Western Tradition sexual practices have always been associated with the dark side of magic and the cult of the Devil.

During the Sabbat witches were said to indulge in orgiastic sex with demons—succubi and incubi. A succubus was a female spirit who seduced men while the incubus was a male spirit who copulated with women. Sometimes they were considered as two forms of one demon who changed shape depending on a human sexual partner. In the female form, the demon stole semen from men and then it assumed the male form to ejaculate the semen into a female partner's womb and impregnate her. It was even believed that women impregnated this way gave birth to demonic offspring. At Toulouse in 1275, for instance, a witch confessed to giving birth of a creature with a wolf's head and a snake's

tail. Apart from nocturnal emissions, demon lovers were thought to steal semen from corpses. In the Middle Ages, scholars such as St. Augustine or Thomas Aquinas claimed that demons can also obtain a body by means of which they can have an intercourse with humans. They believed that evil spirits either entered into corpses or made new bodies out of the elements. Henri Boguet in his *Discours des sorciers* (1602) notes that demons could also use the body of a man recently hanged. During the Sabbat, at the climax of the ceremony, demons chose their partners and indulged in orgiastic, perverted sex with them. As Margaret Murray describes in *The Witch Cult in Western Europe*:

They went to the Sabbaths or Meetings, where they Eat, Drank, Danc'd, and committed other Whoredom and Sensualities. Everyone had her Devil in form of a Man; and the Men had their Devils in the form of a Woman.

In the Faust legend, Mephistopheles is thought to have power over both succubi and incubi and in the Renaissance play he brings succubi to Faustus' bed every day.

Witches could also have sex with the presiding Devil, the Black Man of the Sabbat himself. There are numerous accounts of women confessing to sexual contacts with the Devil. This experience was often described as characterized by a sensation of coldness. Witches in different parts of the world agreed to one fact: "the Devil was cold and his seed likewise." Both the phallus and the semen of the demon were extremely cold—like ice. The same sensation was experienced by men in their relations with succubi.

The Black Man was said to appear at the Sabbat with an erected phallus, large like an animal's and evoking lust in female participants of the assembly. Sometimes it was pointed and resembled the shape of a serpent or forked as a snake tongue. It could be also made partly of iron or some other metal or horn. At the beginning of the 17th century, a witch-hunter, Pierre de Lancre, wrote a book about witches based on their accounts gathered at witch trials. According to these women, the Devil of the Sabbat had a phallus as thick as an arm,

and he could perform both coitus and pederasty at the same time, with a third member in his partner's mouth. According to the same accounts, the Black Man usually had an intercourse with neophytes, although many witches claimed that he visited them at night not only at the Sabbat, but also every day in their houses. The intercourse was possible when the Devil appeared in an animal form as well—and this was usually a dog, goat, or serpent. Besides, it was believed that he took pretty witches from the front and the ugly from behind. Today we look at these old accounts with suspicion, knowing that they were obtained at the time of witch craze and Christian paranoia, and most likely they were simply made up. Tortured men and women confessed to whatever their oppressors wanted to hear, and books written by contemporary inquisitors can hardly be considered a reliable source of information. Here, however, we are looking at the folklore of these times and beliefs that powered up the legends of Faust and pacts with the devil, and more important than their historical authenticity is the question whether they can still be used in modern times as a source of inspiration. The answer to that is "yes," and Mephisto can still accompany us to the Sabbat, just like in the old beliefs, if only we approach this subject with an open mind.

Not all accounts of sex with demons described it in a negative way, though. While some medieval and Renaissance sources emphasize pain caused by the extraordinary size of the Devil's member and its ice-cold feel, others describe an incredible pleasure derived from a sexual act with the Devil. A Franciscan Monk Lodovico Maria Sinistrari writes in his *Demoniality*:

What incubi introduce into the womb is not any ordinary human semen in normal quantity, but abundant, very thick, very warm, rich in spirits and free from serosity. This, moreover, is an easy thing for them, since they merely have to choose ardent, robust men, whose semen is naturally very copious, and with whom the succubus has relations; and then the incubus copulates with women of a like constitution, taking care that

both shall enjoy a more than normal orgasm, for the greater the venereal excitement the more abundant is the semen.

It is very likely that the Black Mass, the famous sex-magical ceremony of the modern times, was once a part of the Sabbat and was preserved on the waking level of the Sabbatic formula. The purpose underlying the concept of the Black Mass is identical to that of the Sabbat—it reverses the patriarchal structure by putting the Devil in place of God, celebrates the joy of life, and affirms sexuality. Also, the elements used in the Black Mass resemble those from Sabbatic accounts: recitation of the Lord's Prayer backward, sacrificing babies, and wild, blasphemous orgies. Such rites reputedly used to be held e.g. by Gilles de Rais, Marshal of France, in the first half of the 15th century, who made offerings from the hands, hearts, eyes and blood of children killed after being abused in sadistic orgies. More famous accounts of Black Masses, however, are those from the time of the King Louis XIV of France in the 17th century, performed by Catherine Monvoisin (La Voisin). According to historical sources, it is believed that over two thousand people were killed in black masses and other magic ceremonies that she performed for her clients.

In its essence, the Black Mass serves as an antinomian tool of breaking personal limitations and transcending inner inhibitions, which is an essential step in the Left Hand Path progress. The meeting with the Devil, the Black Man of the Sabbat, is an encounter with repressed sexuality—dark instincts and primal impulses coming up to the surface from the deepest levels of the subconscious mind. The Black Man and the Queen of the Sabbat are a manifestation of forbidden desires of sexual nature. Their attributes—the horns, fire, the serpent, nudity, and the animal shape—have been the symbols of sexuality from time immemorial. It is the same with traditional Sabbatic items, like the broom, which is a phallic symbol, or the cauldron, which represents the female womb. The Sabbat releases all hidden lusts, longings and desires, and breaks the boundary between fantasy and reality. The feeling of ecstasy and free-

dom released through this practice awaken the life-force that is contained in sexuality and open the practitioner for the experience of the Other Side, showing what it is like to be powerful and liberated, be it from social and cultural restrictions, moral values, or simply personal inhibitions.



Garden scene with Mephistopheles, Faust and Gretchen  
Lithograph by Eugene Delacroix for Goethe's *Faust*, 1828 \*



# The Rite of Sabbatic Possession



HIS ritual should be performed at midnight, the hour of the Sabbat. You should be naked. The rite can be conducted outdoors as well as indoors. It can be a solitary practice or with a partner. Prepare for it as for your other rituals—light a few candles or a bonfire (if you are outdoors), burn some incense on charcoal (such as musk or copal, for instance), and prepare wine to serve as a sacrament.

Then envision yourself standing at the crossroads at night. At the same time start chanting:

*Zazas Zazas Nasatanada Zazas*

As you chant, visualize clouds of black smoke rising around you, blurring the border between the physical and the astral plane. Then envision that a gate appears in front of you, taking shape from the smoke: a portal to the astral meeting place of witches. When it happens, recite the following incantation:

*Spirits of Darkness!  
I summon you, spectres, phantoms and creatures of the night!  
Guide me to the place of the unholy Sabbat!  
Mephistopheles, spirit of the air, lead me between  
the realms of dreaming and waking!  
Hecate, Lady of the Crossroads, I call you and*

*find my way through the night!  
On wings of lust and hunger I seek to face the ecstasy enfleshed and  
enter the world of rapture and ecstasy!  
Dark familiars, initiators into mysteries of blood and sexual union  
with the Shadow, let me fly with you to the Sabbat!*

Visualize a phantom appearing in front of you and presenting you with a magical oil in a small vial. Take a few drops of oil and anoint your forehead and wrists and say:

*Thout, tout a tout, throughout and about!*

Then start arousing yourself sexually. If you are performing the rite with a partner, engage in a passionate intercourse. Envision yourself floating through the gate at the crossroads. You are now flying with the spirits to the place of the Sabbat—a large meadow near a lake. You can see witches dancing around a rock on which you notice a dark figure—a horned beast with a huge erected phallus. Demons, wild beasts and naked people are performing a wild, ecstatic dance in the circle. You approach them. Looking at the Black Man, you recite:

*Nema live morf reviled tub.*

*Noitatpmet otni ton su dael dna su tsniaga ssapsert taht meht  
evigrof ew sa, sessapsert ruo su evigrof dna.*

*Daerb yliad ruo yad siht su evig.*

*Nevaeh ni ti sa htrae ni enod eb lliw yht.*

*Emoc modgnik yht.*

*Eman yht eb dewollah, neveah ni tra hcihw rehtaf ruo.*

As you speak these words, one of the demons leaves the circle and approaches you. The demon gives you a chalice filled with blood. Take it into your hands and say:

*I taste now the communion of blood and ecstasy.*

*May this elixir of joy become my source of immortal essence.*

*May the fire of the Infernal Dragon flow through my veins!*

Drink now the red ritual wine symbolizing the blood of Lilith, mistress of the Sabbat. Visualize that the demons choose now their partners and a wild orgy begins. While you continue arousing yourself, envision the intercourse with the other participants—feel how your body is overwhelmed alternately with flashes of cold and heat. Focus on arising orgasm. Enflame yourself in the ecstasy of this demonic union. When the orgasm is reached, slowly return to your normal consciousness. Say:

*Lady of witchcraft!*

*Demon-Lord of the Sabbat!*

*I have tasted your elixir of ecstasy.*

*My eyes opened and I have found the light in Darkness.*

*I offered my body as a temple for your carnal mysteries.*

*May this fire that I have awakened become the source of light on  
my path through the night!*

*So it is done!*

Extinguish the candles and close the ritual. \*





# The Keeper of the Key to the Dark Kingdom



EPHISTOPHELES holds the keys to the realm of primal darkness, which is revealed in Goethe's scene when the demon allows Faust entry into the dwelling place of the Mothers. These mysterious chthonic goddesses are viewed as a personification of life and death. They are called "Mothers" because they give birth, but they can also take life away, and they are connected with the concept of the Mother Goddess in general. Their other titles were "Matrons" or "Matres" (from Latin "mothers"). Mephistopheles describes them in the following way: "Goddesses, to men unknown, whom we are loath to name or own. Deep must you dig to reach their dwelling ever." They are "enthroned sublime in solitude," surrounded by nothingness, residing in the centre of Infinity, the Naught/the Void. Mephistopheles himself cannot or does not want to enter this realm—he would not find there anything valuable as he himself is a part of this primordial nothingness, the chthonic darkness, the womb of all creation. Faust, however, is hopeful: "In thy Naught I hope to find the All." The domain of the Mothers is, in Mephistopheles' words, "formation, transformation, Eternal Mind's eternal recreation."

Some researchers identify the Mothers with Matrons, maternal deities whose worship was common in Germanic lands. The earliest written accounts of their worship date to the first century CE, suggesting that their cult was mostly widespread in ancient Germania, eastern Gaul and northern Italy, stretching to Scotland, Frisia, and southern Spain and

Rome. Offerings and sacrifices presented to the Mothers included incense, fruit, and animals (mostly fish). In depictions, they appear in groups of three, both as married women and maidens. There are many depictions of them on votive stones, usually showing them with bowls of fruit on their laps, but also with bread, money and spinning gear. They were presented with children and snakes as well, which points at their chthonic and perhaps also demonic nature, and their connection with the underworld. The presence of children may signify the protective role of the goddesses over families and women in childbirth. Saxo Grammaticus in *Gesta Danorum* describes a temple of ancient mother goddesses where one could ask a question concerning future or past events. In the shrine there was an image of three sitting "nymphs," an iconographic representation of the Mothers. However, they were also closely connected with the domain of water. Their names were usually unknown, except for those preserved in inscriptions on the votive stones. The names usually varied depending on the region of worship. There are around 100 names of Matrons known from their votive stones and sacrificial inscriptions. Their sacred day was Yuletide/Winter Solstice. The early English historian, Bede the Vulnerable, called the night of the Winter Solstice "modraniht" (the night of mothers) because of sacrificial feasts and celebrations performed in their honour at that time.

In Germanic lands, the Mothers were related to the cult of the goddess Nerthus. She was the Mother Earth who visited her worshippers once a year in a cart drawn by cows (bubus feminis—as Tacitus calls them). The cart was covered by veils and only a specially chosen priest could approach the goddess. The time of her passage through the land of worshippers was a period of joy—wars ceased, people put weapons away and did not use iron. This lasted until the priest took the goddess to her sanctuary on a special island. There the goddess and her cart were washed in the waters of the sacred lake by slaves, who were drowned in the same lake afterward. Nerthus therefore had both the life-giving nature as the fertility goddess and the demonic aspect—as the mistress of

death who takes life away. That is why the earth goddesses called "Matrons" were worshipped and feared at the same time. They embodied the primal darkness which is a creative womb as well as a decaying grave.

From the perspective of Jungian psychology, the lair of the Mothers is the creative aspect of the unconscious, the libido, which is connected with the feminine force of binding and creation. Their realm is the womb, the matrix, the vessel of transformation. By uniting himself with it, Faust succeeds in accomplishing his life's work. The tripod in the center of their realm is symbolic of the feminine chthonic trinity and corresponds to the alchemical vessel in which all transmutation takes place. It is the contact with this primordial darkness that gives Faust the ability to conjure the spirits of the dead and bring his quest for power to completion. \*



Mason describes "Mother" as  
Smith describes Three  
goddess in QOTH book,  
as something else.



# Entering the Realm of the Mothers



T is recommended to perform this working at the time of the Winter Solstice, when the power of the Mothers is believed to be the greatest. Apart from mental and visual sacrifices, make an offering of a thick sweet incense (like opium), and if possible, prepare a tripod and place a bowl with the burning incense in it. You can thus watch the smoke and focus on images and visions that will be conveyed to you. The pathworking is constructed on the basis of Mephistopheles' description of the Mothers' realm in Goethe's *Faust*.

When all is prepared, recite the following incantation:

*Ancient goddesses of life and death!  
Grant me the passage to your forgotten realm!  
Let me descend into your dark domain, where no footsteps are  
heard and there is no firm ground to walk or rest on.  
I seek to enter the realm of spirits and phantoms,  
the dead and the unborn.  
Downward let my being strain!  
Stamping, to sink hence and, stamping, to rise again!*

Envision a black forest with the gate to the realm of darkness. The gate looks like a pit in the earth and is shaped like a vulva—the entrance to the body of Mother Earth. At the same time chant the following mantra to open the gate:

*Zazas, Zazas, Nasatanada Zazas*

When you feel that the shadow energies are released and you are ready to enter the realm of the Mothers, begin the pathworking.

## The Pathworking

You are in the woods with Mephistopheles. This time he is in the shape of a hooded man, with his face hidden and only the eyes flashing in the dark. He gives you a key, which is small and made of silver, and without uttering a word, leads you to the dark pit in the earth and points the way downward. You approach the pit and descend into a dark tunnel that leads deep into the bowels of the earth. The only thing that lights up the tunnel is the silver key that shines brightly in the dark. Shadows, phantoms, and spirits gather around you. You can feel their breath on your skin and their voices in your head, and from time to time an unknown hand with claws reaches out to scratch you. However, you keep going farther down the dark passage.

Then, at the distance you suddenly see light flashing with all possible colors. Finally, you enter a chamber lit by thousands of crystals reflecting some strange and chthonic light from the centre of infinity. You can also see a glowing tripod in front of you. There are many female figures around the tripod. Some of them are sitting, others stand up and go as you enter. They seem unaware of your presence. You go to the tripod and touch it with the key.

Now all the figures look at you awaiting your questions. Burn some incense on charcoal and ask the Mothers your question—only one. They know all answers concerning both divine and earthly matters. You can ask them about the past, the future, or what bothers you at the moment. The answer will appear before your eyes as a vision in the tripod.

When you find it, give your thanks to the Mothers, take the key and go back—upward through the dark passage and into the woods. Meet Mephistopheles who is waiting there for you and give him back the key. Whenever you wish to obtain an answer to an important question, repeat

this procedure, but remember—do not bother the Mothers with trivial things that you can solve yourself. \*



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this procedure, but remember — do not bother the Mothers with trivial things that you can solve yourself. \*





# Lord of the Night



M. Butler in her *Ritual Magic* proposes a theory that the name "Mephistopheles" is derived from the word "Lucifugum" and was coined due to a wrong translation. This gives a new perspective on the nature of Mephisto, possibly equating him with the spirit known from *The Grand Grimoire* as Lucifuge Rofocale. She supports this idea by comparing descriptions of Mephisto from various grimoires and books of magic within the Faustian Tradition. Johannes Trithemius, for instance, describes Mephisto as a malicious demon, restless, stormy and dark, following the descriptions provided in the earliest known account of the spirit that is found in the works of the Byzantine scholar Michael-Constantine Psellus. His classification of demons, dating to the 11th century, mentions several groups of demons, including "empyreal" (fiery), "aerial" (connected with the element of air), "subterranean" (living underground), "aqueous" (those of water), "terrene" (terrestrial), and "lucifugous." The last class of demons included spirits "heliophobic" and afraid of the light or the sun. On the other hand, in *Magia Naturalis et Innaturalis* Scheible depicts the spirit as a tubby, monkish little creature, childish and resembling a jester. This resembles depictions of Lucifuge, who is portrayed in *The Grand Grimoire* in a jester outfit and hat, looking slightly impish. There seems to be a difference in the way these two spirits act when summoned by a magician, though. While both are associated with pacts and act on behalf of Lucifer, Lucifuge simply offers a pact and delivers the message to the Emperor of Hell, but Mephisto does not like to make pacts. Scheible observes that before Mephisto makes a pact with you, he

will first warn you against it, telling you to reflect upon what you are losing:

All secret arts of nature lie hidden in me. I govern in the hour of Jupiter, therefore I am very much attached to man, and warn him against making pacts. But if he will not heed my warning, then he will find no mercy from me when his hour strikes; nor would the star of Lucifer my principal which is called Cerumephiton and hardens the heart of man, allow it.

This shows him as a very thoughtful, almost melancholic demon, to a great extent resembling the character from the literature of Romanticism. Indeed, if we take into consideration the year when Scheible's work was published, it is not surprising to see this Romantic trait in Mephisto, which eventually finds its most profound expression in Goethe's *Faust*.

Lucifuge and Mephisto have a lot in common, though, and the theories that they might be one and the same being seem to be justified by a lot of information. Their function to make pacts with magicians, their association with Lucifer, and their portrayal in old books of magic—all this speaks in favor of the thesis that we are dealing here with one being with two faces and different variations of the name. Even this, however, is similar. The name Lucifuge is derived from two Latin words: "lux" (light) and "fugio" (to flee), which translates to "he who flees the light." Mephistopheles, among other possible interpretations of his name, is believed to derive from several Greek words that are translated as "not loving light" ("mē"—negation, "phōs"—"light," and "phēlis"—"loving"). In both cases the name refers to the antithesis of light, which signifies the dark or hidden aspect of Lucifer, the Light Bearer.

In Qliphothic Qabalah, Lucifuge is believed to be the demon lord of Satariel, the antithesis to Binah on the Qabalistic Tree. To understand his role in this paradigm, we have to look at how these two opposing forces work together. While Binah is the Sephira of "understanding," "contemplation" and "processed wisdom," Satariel represents the principle of absurdity, intellectual inertia and confusion. It is the realm

of the Concealer and spiritual mystery, the adversary of activity and energy of thought. Clarity and understanding are here concealed within the dark labyrinths that are the domain of Lucifuge, who absorbs all light and exposes the initiate to spiritual darkness in its rawest and most primal form. Binah itself is a dark principle, the source of the feminine current within the whole Qabalistic Tree and the reservoir of chaos and confusion. The spiritual experience of Binah is the Vision of Sorrow, its magical image is an old woman on a throne, its corresponding planet is Saturn, and its symbols are the emblems of the Great Goddess: the chalice, the cauldron, the circle, etc. It stands for the utmost mystery of creation that contains all answers within itself, but these answers are hidden within the dark womb of the eternal feminine. It is also associated with the notion of time and weavers of fate such as the Moirai (Clotho, Lachesis and Atropos), the Norns (Urðr, Verðandi and Skuld), or the "mothers" whose realm Mephisto visits with Faustus in Goethe's story. In this paradigm, the "spinner" spins the thread of life, the "drawer of lots" measures the thread allotted to each person with her measuring rod, and the "inexorable" cuts the thread choosing the manner of each person's death. While Binah is the revealing one that bestows the structure of the Absolute onto the created, its Qliphothic counterpart conceals the nature of the Perfect, replacing intellect and understanding with confusion and darkness that conceals the mystery of self-creation—for this reason the demon lord of the Qlipha is Lucifuge, he "who flees light" or he "who conceals light." As a dark counterpart of Lucifer, he guides the adept through the pitch-black labyrinths of Sataniel into the womb of the Dark Feminine, successively devouring the false light that only blinds us from seeing the true nature of the universe and revealing the light of illumination that is the essence of the Light Bringer. That is why in old books of magic he is depicted as an emissary of Lucifer.

The connection between Lucifuge and Lucifer is derived from *The Grand Grimoire*, an obscure text dating to the early 16th century, focused on making pacts with the Devil. While Lucifuge is presented in the text as the prime minister of the infernal kingdom under the command of Lucifer, the latter stands on top of the infernal hierarchy and rules all

other spirits as the Emperor of Hell. *The Grand Grimoire* belongs to the so-called "Solemonic Tradition," which involves a number of grimoires written reportedly by King Solomon himself. In *The Testament of Solomon*, for instance, we learn how he bound infernal spirits and learned to command them to fulfil any wish he wanted, and the same idea underlies other grimoires within this tradition. Spirits are called to be bound and do the sorcerer's bidding, and these texts usually contain lists of demons presented according to their position in infernal hierarchy, their seals, and methods to call them. *The Grand Grimoire* in addition to all that contains also a formula of a pact with Lucifuge Rofocale, who appears at the magician's command on behalf of Lucifer. In this text, Lucifuge is presented as a powerful spirit ruling legions of other demons. He holds the power over all worldly riches and can be summoned to procure hidden treasures. The fact that he represents Lucifer, however, may also suggest that we are not dealing here with a separate spirit but a lesser mask of the Emperor of Hell himself.

Indeed, there are several motifs that allow us to view Lucifuge and Lucifer as the same being. The most important argument behind this thesis is the name that seems to be derived from the same root, i.e. the Latin word "lux" ("light"). While "Lucifuge" in this interpretation is derived from "lux" and "fugio," Lucifer's name is believed to originate from the Latin word for "the morning star" or "light-bringing." In Latin, "lucifer" is simply an expression referring to the appearance of day following night and to the planet Venus as the brightest object in the sky. In both cases, however, we are dealing with the idea of "light," either in its exposed or hidden aspect. And thus, while Lucifer is the Bringer (or Bearer) of Light, Lucifuge is He Who Flees Light, or he who conceals light, of which the latter refers to his role as the lord of Satariel and the keeper of the mysteries of the Concealer. In this sense, he can be viewed as the dark "brother" or "twin" of the Light Bringer, and the same applies to Mephisto, the spirit who "does not love light." Lucifer in this interpretation is the Morning Star and the symbol of the sun rising in the east, and Lucifuge/Mephisto is the Evening Star and the herald of

the sun descending to the underworld in the west. Another point of connection between Lucifuge and Lucifer is their planetary symbolism. While the Light Bringer is associated with Venus and its planetary influence, Lucifuge as the demon lord of Satariel is connected with Saturn and its symbols. Venus is the Morning Star and its symbolism is that of beauty, imagination, inspiration, creativity, and illumination. In this sense, Saturn represents all that is dark, sinister and devoid of light—the occult, the mysterious, the forbidden, death, negativity, ugliness, sickness, depression, hopelessness and melancholy. It also presides over all things material and the inevitable passage of time that devours everything and turns all to nothingness. This makes Lucifuge the Lord of the Night, the dark counterpart of Lucifer, the Morning Star. There is also an idea that the name "Rofocal" might be derived from the reversed word "Lucifer" —i.e. "Reficul," again showing that Lucifuge is the "reversed" or shadow aspect of Lucifer. This is a theory that should still be explored to confirm the connection between these three entities, but there is a lot of information speaking in its favor and it gives an interesting perspective both on Lucifer and his "masks" and "faces." \*





## "Fiat Nox" Working



IT in the circle of 11 candles. Burn some strong incense, such as Dragon's Blood, and start chanting the mantra "Fiat Nox." These words come from Latin and translate to "let there be night," which is an adversarial formula undoing the act of creation. In the Bible, the phrase "let there be light" is associated with God's creation of light, man and the universe, which followed the primordial state of darkness and void. By reversing the process of creation, the adept of the adversarial path invokes the primordial void that contains "light that is light not," or anti-light, destroying the world of illusion and returning to the womb of the universe that contains the power of self-creation. This is a formula that has to be experienced to be understood as it transcends the notion of human intellect and should be embraced as it reveals itself through meditating on the concept of primordial darkness.

Continue chanting until you enter a trance and the atmosphere around you shifts and you can feel the energies of the Other Side rising around you. Then visualize a black vortex forming from these energies, creating a whirlpool of living darkness surrounding you as you sit in the circle. In this vortex envision the Lord of the Night rising and devouring the flame of each candle one by one until the room is completely dark and devoid of any light. You can visualize it in the literal way, i.e. see how he swallows each flame or you can imagine him folding his hands into the shape of a triangle that acts as a portal between your temple and the Other Side, absorbing all light in the room. Perhaps the vision itself will unfold in some other way, though.

*clear out atmosphere*

to survive. He also points the way out of trouble, usually through an amoral or even evil action which, however, solves the problems one has to face.

We can find aspects of the trickster in Prometheus, who stole the fire from heavens, the Norse god Loki, the Serpent in the Garden of Eden, Satan from the Biblical Book of Job, and the qualities of the trickster are also found in the character of Mephistopheles. This legendary devil embodies most of the medieval and the Renaissance rough humour of folkish tales. He is the spirit who loves mischievous tricks and malicious entertainment. In Marlowe's work, together with Faustus he ridicules the solemn atmosphere in Rome when he plays tricks at the pope's banquet. It is he who teaches Faustus magical tricks by means of which the scholar is able to deceive others. This malicious aspect is also reflected in Goethe's work when Mephistopheles plays tricks with wine and drinks in the tavern. This trickery belongs to the sphere of the irrational as it breaks all rational rules and conventions and rejuvenates the world by tearing down the veil of reason. As the trickster, Mephistopheles represents insanity, divine mania, the irrational and the unconscious, the vitality and the dynamics of life. There are no barriers for him, and he teaches others how to cross the boundaries between the conventional reality and the realm of the irrational.

This quality of a vital principle underlying all life and movement is often represented by the red color. This is the color Mephistopheles likes to wear in Goethe's play. The eighteenth-century image of Mephistopheles is no longer that of a fiery dragon from the medieval lore, but that of a young nobleman in a red doublet trimmed with gold, with a stiff silk cloak, a cock's feather in his hat and a sword by his side. Red is the color of blood, the symbol of life, as well as of a snake's venom that brings death (it is significant that the Qliphothic sphere of Samael, to which we can ascribe Mephistopheles, is called "the Poison of God"). It has an ambivalent significance, just like fire, which is a symbol of Mephistopheles as well—the destructive force that burns everything and at the same time the cozy heat of the domestic hearth.

It is therefore typical of the trickster to possess a twofold, ambiguous nature. He is the Magician from the Tarot Atu I—the figure often presented as a juggler or the mountebank. The word "magician" itself can refer both to a master of magic arts and a charlatan, a street conjurer offering his services at marketplaces. As Nikolai Tolstoy writes in *The Quest for Merlin*:

The centuries come and go, literary fashions pass, but the magician reappears before us: shifting his shape and changing his name, now mocking, now awe-inspiring, but essentially the same character whose fame flew over all Europe eight centuries ago. Trickster, illusionist, philosopher and sorcerer, he represents an archetype to which the race turns for guidance and protection.

The trickster has a double nature, that of right and wrong, sacred and profane, male and female, alive and dead, pure and filthy. This duality is manifested all the time in Mephistopheles' actions, although some aspects of his nature tend to dominate—like his clear masculine aspect, for example. Another famous mythological trickster, Hermes, cheats, lies and steals things from other gods, mostly for sheer amusement, but his actions always have deeper consequences.

The trickster is the alchemical Mercury (or Mercurius), the principle embodied in the mischievous spirit of half-animal half-human nature. He loves jokes and malicious tricks, can shape-shift and always brings some kind of transformation to the environment where he appears. This description perfectly suits Mephistopheles, the fallen angel, the spirit of immortal nature, yet possessing bestial aspects such as, for instance, hooves. Even in the human shape he cannot disguise his animal roots completely—he limps as if he had hooves instead of human feet in his boots. The deformed legs are a widely-recognized symbol of associations with the underworld.

Carl Gustav Jung claims that the trickster is both a mythical figure and the inner psychic experience—the equivalent of the Shadow: "The trickster is a collective shadow figure, a summation of all the inferior

traits of character in individuals." He appears in dangerous situations or misfortunes—in dreams, images, tongue slips, fantasies and personal experiences. His appearance releases transformative energy that brings one closer to the irrational aspect of consciousness.



William Harvey: *Puck*

Illustration to Shakespeare's *Midsummer Night's Dream*, 1839

Mephistopheles' role in the legend of Faust resembles that of Puck (Robin Goodfellow), another mischievous spirit from folk tales and fables. Whenever he appears (e.g. in Shakespeare's *A Midsummer Night's Dream*), his role is always vital to the outcome of the situation. That is why Jung says that the trickster is "a forerunner of the savior." Puck is

presented as a faerie, goblin, devil or imp, and in the English tradition he is regarded as a devil or an evil, malignant spirit. Like Germanic Mephistopheles, he is a shape-shifter, a horned spirit of nature, a malicious guide who leads travelers astray, a prankster who loves mischievous tricks and deceiving people. In medieval and Renaissance art, he does not differ from the contemporary presentations of the Devil. Robert Burton, a famous English seventeenth-century writer, in his *Anatomy of Melancholy* states: "Terrestrial devils, are those Lares, Genii, Faunes, Satyrs, Wood-nymphs, Foliots, Fairies, Robin Goodfellowes, Trulli, etc., which as they are most conversant with men, so they do them most harme." In another Renaissance play, Ben Jonson's *The Devil is an Ass*, Puck is presented as Beelzebub's servant in Hell who was sent to earth to bring about misfortune and evil to humans. He and Mephistopheles share many qualities, yet the role of the Faustian devil is much wider.

Mephistopheles is a dynamic character who not only brings metamorphosis to the world, but undergoes a transformation himself. This is the case in Goethe's play. In the beginning, we meet him as a cynical, misanthropic devil who reveals no sympathy for humans as he considers them weak and mortal, but the spiritual journey on which he sets with Faust changes them both. During the visit to the classic Greek witches' festival, Mephistopheles realizes that he is powerless in the face of the pagan society that has no monotheistic sense of sin. He feels lost in the unfamiliar territory and tradition. This experience changes him to such an extent that at the end of the bargain he engages in a "flirt" with angels and loses Faust's soul. The cold character at the beginning of the play would have never fallen for this trick. It is after spending so much time with humans that Mephistopheles acquires some of their qualities, like sensitivity, for instance.

The trickster is like the Serpent in the Garden of Eden. His temptation separated man from God, made humans conscious of their potential and brought forth illumination and release from ignorance. Yet this event set man on an isolated and demanding journey toward self-salvation. The Serpent, who brought enlightenment, was punished, and so was man. The gift of the intermediary resulted both in knowledge and

misery. This is what Mephistopheles offers to his adept—the gift of knowledge and power, but not without a price, and this price is the highest possible: isolation and self-sacrifice.

The trickster, however, is not an agent of evil. He is amoral, not immoral. Good and evil are inseparably intertwined in his nature of sacred amorality. Hyde claims that he is continuously present in the world of man: "Trickster, the culture hero is always present; his seemingly asocial actions continue to keep our world lively and give it the flexibility to endure," and this is also true of Mephistopheles. \*



## Rite of the Trickster



OU should dedicate the whole day to this working. In the morning start your day by invoking the trickster. Place the sigil of Mephisto on your altar and awaken it with your blood. Ideally, you should begin this working shortly before dawn, when the night has not yet ended and the day has not yet begun. This is a liminal hour, and liminality is the realm of the trickster, who walks in between time and space and does not belong to any world or dimension. In ritual, a liminal condition is a state of ambiguity or disorientation, when you are no longer in your physical world and not yet where you want to be. It is a "threshold" condition, a state "in-between," or "neither-neither," depending on a magical tradition we are referring to. Liminality is the foundation of all trances and altered states of consciousness and it can be achieved through many magical and psychological techniques. In this working we will use the principle of reversal, creating a condition of ambiguity and disorientation in which you will be able to experience the consciousness of the trickster and gain new insights both about the surrounding world and about yourself.

To invoke this consciousness, you can use the following invocation or your personal words:

*By blood and desire, may the Old One awaken!*

*Spirit of Denial! Lord of Misrule! Adversary!*

*Rise up from the depths and become as one with me!*

*Master of Changes, I invoke you to impart in me  
the spirit of your being!*

*Awaken me, test me, challenge me, break me, and open my eyes to*

*see truth in illusion and clarity in confusion!  
Help me find order in chaos and power in weakness!  
I offer myself as a vessel for your timeless essence!  
Spirit of Truth and Lies, come to me and let me see the world  
with your eyes!  
Mephistopheles! Selehpotsihpem! Me-sto-phi!  
Show me illusion and show me what is real!*

Focus now on the sigil of Mephisto, repeating his name in various combinations—spelt backward, rearranged into anagrams, etc. This in itself will set your mind on the idea of reversal and confusion that underlies the gnosis of the trickster. Take as much time as you need for this practice to put you in the “threshold condition.” It is, however, only the beginning of the whole working.

To experience this gnosis in its totality, you should spend the whole day doing all the things you normally do in the opposite way. You can choose for it a day when you are alone, off work, and do not have to leave anywhere, or you can turn your normal day into a threshold state and interact with your environment through the trickster consciousness. The latter can be more powerful, but it can get you into many strange and potentially dangerous situations, so if you choose this option, be prepared for the most unexpected things to happen. Whatever you choose to do on this day, try turning each action into something opposite or distort it somehow. This can involve walking backward, speaking backward or in anagrams or not speaking at all when you are out and have to interact with other people, doing things in a way that makes no sense to you or others, etc. The more chaos and confusion you introduce into your life, the better manifestation of the trickster you will have.

You can plan what and how you will be doing things on that day prior to the working if that makes you feel more confident about the whole operation, but the more spontaneous the experience is, the more powerful it will become. It is therefore better to let go, open yourself to this consciousness and let it guide you as you go through the day. It should push you to your limits and beyond them. Turn light into darkness, day

into night, logical into irrational, physical into spiritual—let this experience shatter all that you are and put you at the place above it all, seeing your life from different angles as if you were watching a movie. It should make you so disoriented and insane that you will eventually burst out laughing seeing the nonsense of your actions and habits, rules and laws of the world that surrounds you, values and morals that you identify with, and so on. Let it happen because this way you can free yourself from all that and learn how to make your life better, more fulfilling and more empowered, and get rid of things that bind you from achieving what you want.

When you reach this state of consciousness, write down or record all that may happen and all thoughts that may come to you at this time so you can get back to it later and analyze the whole experience when you return to your normal awareness. This working shifts consciousness in a powerful way, and it can change your life in many ways as well. If you feel the need for a change during or after this operation, go for it. This change can be subtle and affect only a small part of your life, like a routine or habit, for example. However, it can also be extreme or dramatic—you can feel the need to burn or throw away your personal belongings, change your look, quit your job, end your relationship, or even move out of the town—let it happen and embrace it. Perhaps this is what you need to make your life fulfilling in the way you want it. The more you let the working affect you, the deeper your transformation will be and the more profound connection with this archetype you will achieve in your work. Let it fill you with joy, freedom and power, and make you aware that there are no limitations in your life unless you choose to set them up yourself. This is your sacrifice to the trickster, but it is also a sacrifice to yourself and for the sake of your own empowerment.

When the day is over, return to your altar, thank the trickster for all that has been revealed to you, and close the ritual with a few personal words. Again, the ideal time to end this working is the hour when the sun has almost disappeared from the horizon but the nightfall has not

yet begun. This would honor the trickster in the best way, but if it is not possible, simply close the ritual at the time that suits you best. \*



## Ritual of the Seven Grand Dukes of the Infernal Empire



THE seven Grand Dukes are described in *The Black Raven (The Threefold Coercion of Hell)*. They are presented there together with their attributes, powers, and sigils. In this paradigm, Mephistopheles is "the grand master of many arts and of luck in general," who should be called four times in rites of magic. In the Faustian Tradition, the Grand Dukes are also called "Electors" and correspond to the seven planets used in Solomonic Magic (the Sun, the Moon, Venus, Mercury, Mars, Jupiter, Saturn). The following ritual is not derived directly from the Faustian grimoire, but it has been adjusted and presented here as a curiosity of the Faustian Tradition. It has the original sigils of the spirits presented in *The Black Raven*, and the incantations summoning them are derived from *The Seventh Book of Moses* by Johann Scheibel from the 19th century. Everything else has been adjusted to be performed by a modern practitioner. The purpose of the ritual is to experience union with the dark energies embodied by the seven chief rulers of the underworld. Before the ritual, it is recommended to create a sigil symbolizing your will and your personal goal of the working, which will connect it with these forces on the subconscious level, thus pushing your intent toward manifestation. If you choose to do that, anoint it with your blood and offer some blood to the Grand Dukes as well. Then, by the end of the working, burn the sigil and let your intent ascend through the planes. You can do the same with the seals of the seven Dukes.

Burn some strong incense on charcoal (frankincense, opium, musk, etc.) and light seven black candles. Then raise your hand and proclaim:

*Lords of Darkness!*

*I summon you, black spirits of Infernal Kingdom!  
I am a wanderer on the path of the night and I seek union with  
darkness that was, is, and shall be.*

*Lead me through the gates of your infernal empire!  
May the ritual begin!*

*I, (your name), call forth the Grand Dukes of Hell by the power of  
the Dragon, the great ruler on earth, in water and in air, in fire,  
in Hell, and outside Hell, and by the darkness that was at the be-  
ginning of the world, from which you emerged at the dawn of time!  
I summon you, Grand Dukes, by all the leaves and grass and by  
everything that is called the world, that you open for me founda-  
tions of the underworld and guide me into the abyss of my soul in  
search for hidden treasures of wisdom.*

*I seek to become a vessel of darkness through  
your immortal essence.*

*Enter this temple and manifest through the depths of my mind!*

Focus on how the temple is slowly being filled with dark energies.  
When you feel ready, recite the following incantations:

## Aziel



*Aziel! Lord of the treasures of the earth! Teacher of witchcraft and  
cunning arts! Come forth from the depths of the underworld and  
fill the void in my soul! Unveil the ancient treasures of wisdom  
hidden in the abyss of nonexistence! Reveal to me  
the secrets of nature!*

*Agla, Cadelo, Samba, Caclém, Awenhatoacoro, Aziel, Zorwotho,  
Yzeworth, Xoro, Quotwe, Theosy, Meweth, Xosoy, Yachyros,  
Gaba, Hagay, Staworo, Wyhaty, Ruoso Xuatho, Rum, Ruwoth,  
Zyros, Quaylos, Wewor, Vegath, Wysor, Wuzoy, Noses, Aziel!*

As you speak these words, envision a man with wings and a half-fe-  
male half-serpent body entering the temple. Then proceed to the next  
incantation:

## Ariel

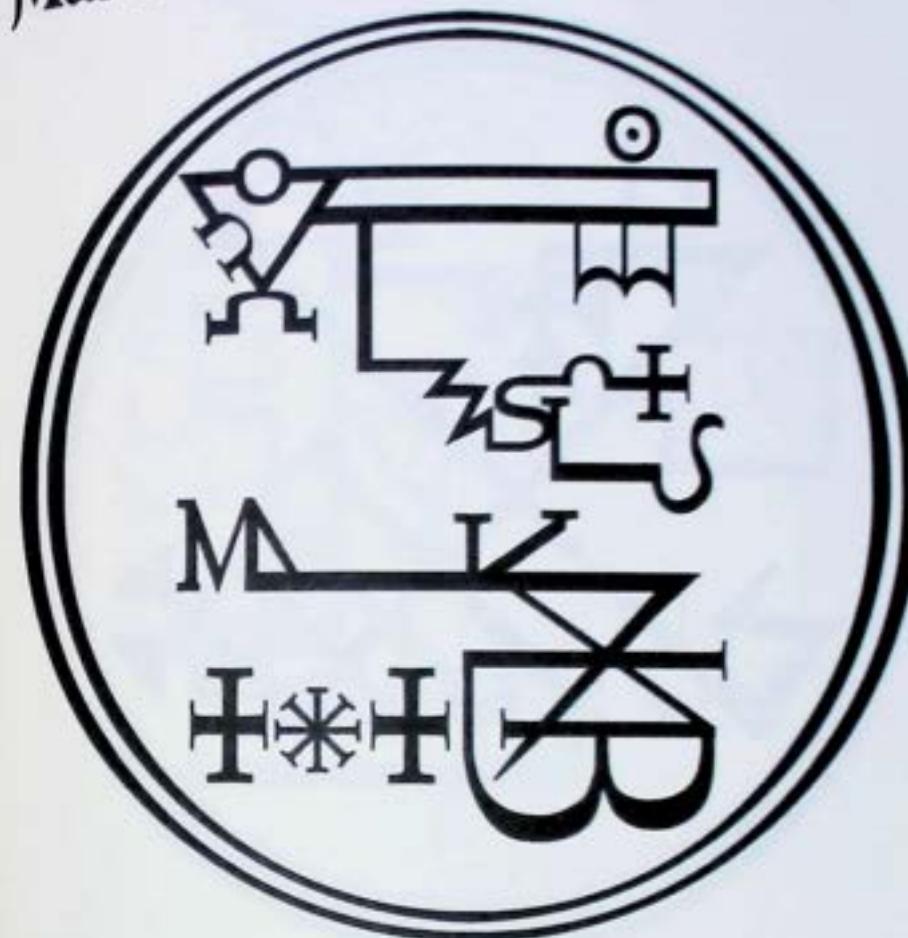


*Ariel! Guardian of the lost treasures of divinity! Daemon of air!  
Light the divine flame in my soul! Carry me with the winds to  
forgotten realms of wisdom! Guide me on the path of the ancients  
to my own godhood!*

*Yschiros, Theor Zebaoth, Wyzeth, Yzathos, Xyzo, Xywethoror-  
woy, Xantho, Wiros, Rurawey, Ymowe, Noswathosway, Wuvne-  
thowesy, Zebaoth, Yvmo, Zvswethonowe, Yschyrioskay, Ulathos,  
Wyzoy, Yrsawo, Xyzeth, Durobijthaos, Wuzowethus, Yzweoy,  
Zaday, Zywaye, Hagathorwos, Yachyros, Imas,  
Tetragrammaton, Ariel!*

This time envision a spirit as a ferocious dog. When his presence is manifest in the temple, continue with the next incantation:

## Marbuel



*Marbuel! Spirit of all secret knowledge and honors! Lord of the mountains! Let me gaze into the mirror of my soul where lies the hidden wealth of mind and spirit! Open the gates of the night so that I may pass through the gate between life and death to find immortality in everlasting darkness!*

*Adonay, Zebaoth, Theos, Yzhathoroswe, Wehozymathos, Zosim, Yghoroy, Vegorym, Abaij, Wogos, Gijghijm, Zeowoij, Ykosowe, Wothym, Kijzwe, Uijwoth, Omegros, Hehgewe, Zebaoij, Wezator, Zibuo, Sijbetho, Ythos, Zeatijm, Wovoc, Sijwoijmwethij, Pharvoij, Zewor, Wegfos, Ruhen, Hybathoroos, Stawows, Zijen, Zijwowij, Haros, Worse, Yzwet, Zebaoth, Agla, Marbuel!*

Envision the demon entering as an old lion, then continue:

## Mephistopheles



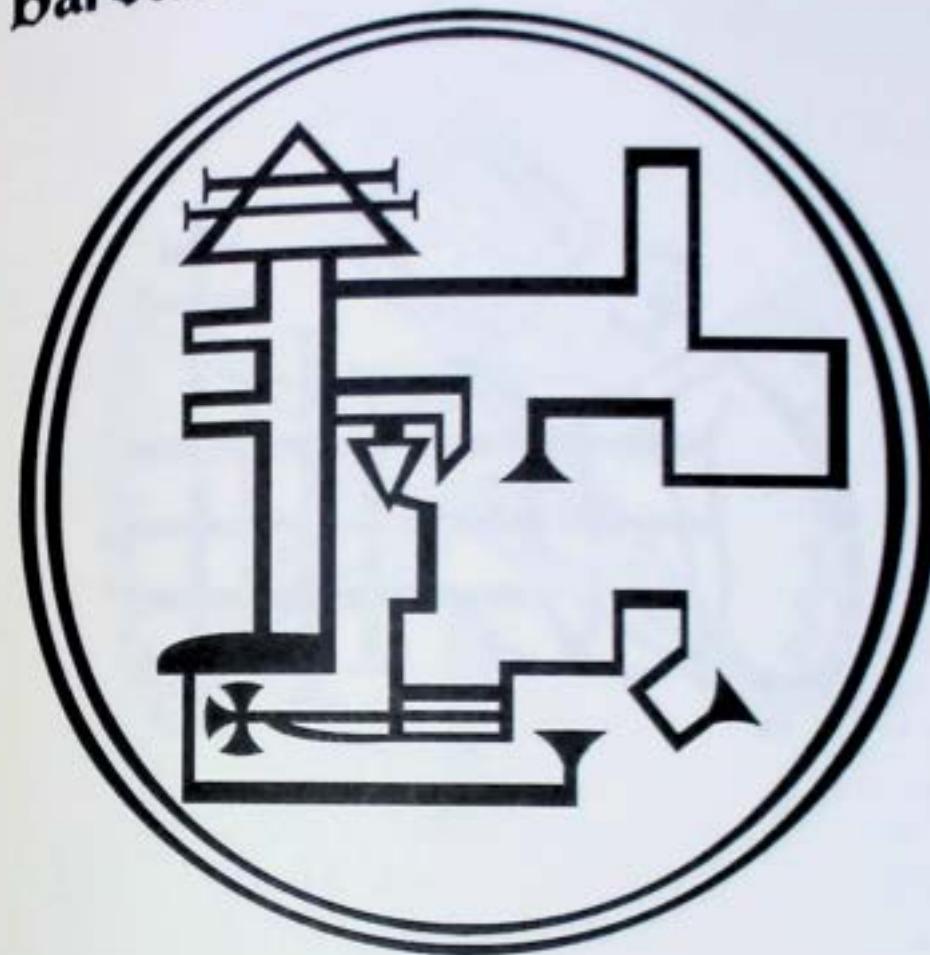
*Mephistopheles! Daemon of arts and power hidden in darkness!*

*Bring forth your familiar spirits so that my will shall be proclaimed on earth, in heaven and in infernal kingdom!*

*Messias, Adonaij, Weforus, Xathor, Yxewe, Soraweij, Yxaron, Wegharh, Zijhalor, Weghaij, Weosron, Xoxijwe, Zijwohwawetho, Ragthoswatho, Zebaoth, Adonaij, Zijwetho, Aglaij, Wijzathe, Zadaij, Zijebo, Xosthoy, Athlato, Zsewey, Zyxiset, Ysche, Sarsewu, Zyzyrn, Deworonhathbo, Xyxewe, Syzwe, Theos, Yschaos, Worsonbefgosy, Gefgowe, Hegor, Quaratho, Zywe, Messias, Abarabi, Mephistophilis!*

Envision a youth in a fancy outfit, then continue:

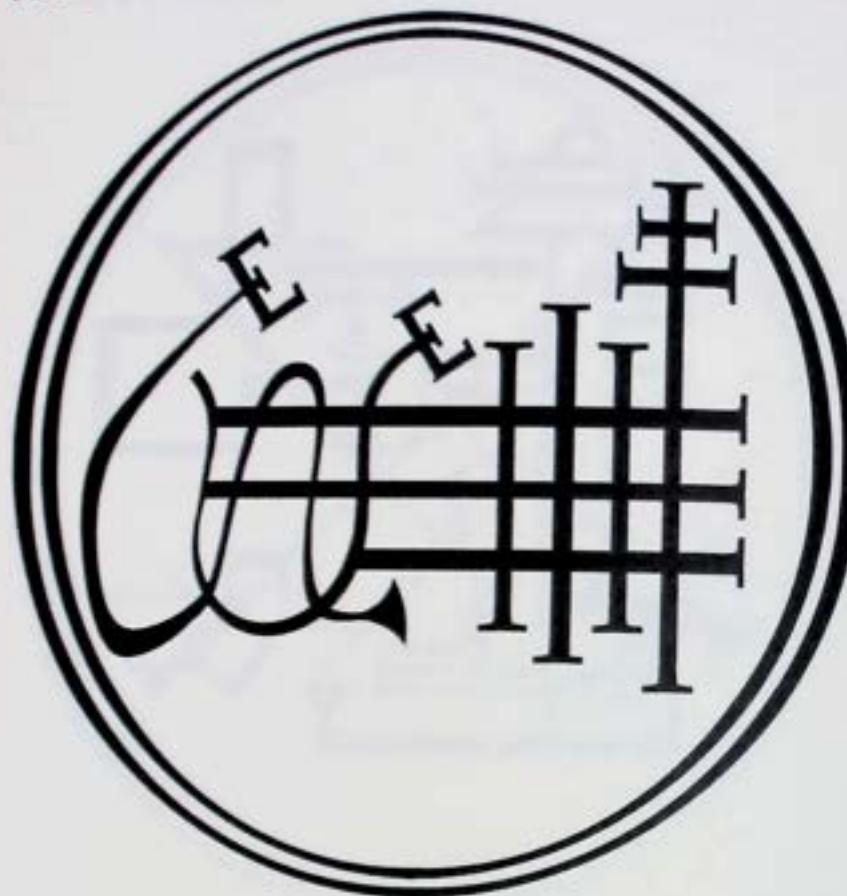
## Barbuel



*Barbuel! Lord of hidden wisdom! Guardian of the Philosopher's Stone! Guide me into your realm of primal waters! Let me immerse in the ocean of time to find their inspiration and power!*

*Yschiros, Imns, Zebaoth, Otheos, Kuwethosorym, Zylohy, Zaday, Yschowe, Quyos, Zenhatorowar, Yzwesor, Xymoy, Zzyryr, Zalijmo, Zabaoth, Adonaii, Messias, Aglabaij, Stoweos, Hijwetho, Ycoros, Zijwetho, Uwoim, Chamoweo, Zizzobeth, Sotho, Emnohalj, Zedije, Huwethos, Chorij, Yzquoos, Liraije, Weghoijm, Xiixor, Waijos, Gofaljme, Toroswe, Yeijros, Emanuel, Imas, Barbuel!*

Envision a wild hog entering the temple, then continue:

**Aziabel**

*Aziabel! Spirit of water and treasures of the mountains! Lead me through the labyrinths of the underworld so that in forgotten abysses I may find strength and wisdom!*

*Thoeos, Ygweto, Yzgowoij, Quiseo, Wijzope, Xorsoij, Nowetho, Yxose, Haguthou, Xoro, Theos, Magowo, Wijzorwothe, Xaroshaij, Zebaoth, Emanuel, Messias, Yzijwotho, Zadaij, Xexhatosijmeij, Buwatho, Ysewet, Xijrathor, Zijbos, Malhaton, Yzor, Uzewor, Raguil, Wewot, Yzewewe, Quorhijm, Zadob, Zibathor, Weget, Zijzawe, Ulizor, Tetragrammaton, Aziabel!*

Envision a man wearing a pearl crown, then continue:

**Aniquel**

*Aniquel! Ancient Serpent! Initiator of the pursuit of freedom and independence! Manifest through me your essence of liberation!*

*Thoeos, Aba, Aaba, Aba, Agathoswaij, Yzoroiij, Ywetho, Quardos, Quasoai, Uschijros, Cijmoe, Qowathim, Geofoij, Zarobe, Weghatj, Ohegathorowaij, Mesows, Xalose, Waghthorsowe, Wephatho, Yzebo, Storilwethonaij, Quorathon, Sijbo, Mephor, Wijhose, Zaloros, Ruetho, Zebaathonaijwos, Zijweth, Ycarij, Ruwethonowe, Ruiathosowaij, Zebaoth, Messias, Aniquel!*

Envision a serpent entering the temple. When all seven spirits are manifest in your ritual space, say the following words:

*Dark Lords of the Underworld,  
Spirits of flesh and matter  
Transform my consciousness and light the black fire of  
illumination within my soul  
And I shall become a vessel for your timeless essence.  
Let my will be fulfilled through your dark gifts!  
So it is done!*

Feel the invoked powers entering your consciousness, immerse in the realm of darkness and focus on how the dark energies are transforming you. Meditate on the gifts of the Grand Dukes and visualize how they assist you in manifesting your will. When you want to end the meditation, extinguish the candles and close the ritual with a few personal words. \*



# Walpurgis Night Ritual



In Goethe's *Faust*, Mephisto takes the scholar to the Brocken, where they both participate in the Walpurgis Night Sabbath. The ritual presented here is not based on Goethe's story but it is inspired by the idea of traveling to the place where you can meet the Horned One, the Dark Man of the Witches' Sabbats. It is based on the folklore of the Walpurgis Night, the concept of a journey to a liminal place or state of consciousness, and the legend of the meeting with the Old One that rules the forest and the wilderness.

Walpurgis Night, or Walpurgisnacht, derives from Germanic folklore, referring to the day of 30th April, where witches supposedly gathered in the Harz Mountains for Sabbats. In other parts of the world this celebration was known as Beltane or May Day and it was a festival of fertility and dancing that rarely included any sinister imagery such as the Devil worship or anti-Christian elements. Here, however, we are dealing with the concept of the Walpurgis Night, not Beltane, and the following working involves an invocation of the Old One, the horned ruler of the woods that underlies the popular concept of the Devil. It should be performed on the last day of April and you should do it alone, as a form of a spiritual quest, in the mountains or in another desolate place. Ideally, it should be one of the "witches' mountains," known for its associations with witchcraft and mysterious rites, or a place with a reputation of being haunted. The working is not meant to be done in your home temple.

Start this ritual with summoning Mephisto to be your assistant and companion on the vision quest that is the core of this working. You can do it by using any invocation provided earlier in this book, by anointing his sigil with blood, or simply

him to your ritual space. Offer a token of devotion, such as incense, wine or anything else that you have found useful in your work with him so far.

Then you should choose the place of the working. It is recommended to simply start walking in the woods at the time of sunset and see where the path takes you. Use your intuition and while passing various glades and crossing roads, choose a spot that somehow "speaks to you." It should be private and secluded, hidden from the eyes of the profane, and away from hiking routes—make sure you will not be disturbed. This quest for finding a ritual place, a "hallow ground," is a meditative practice in itself, so you should act as if you were already doing the ritual, not just preparing for it. When you find such a spot, sit there for a moment, focusing on the surroundings, and open yourself to any messages you may receive from the spirits of the place. If nothing indicates that they might be hostile or unwelcoming to your operation, proceed with the next stage of the ritual.

Set up a circle in which you will sit for the rest of the working. This can be a simple line drawn on the ground, a circle of candles, a belt of animal skin placed around you, etc. Keep in mind that the circle does not protect you from outer forces—it is the focal point of the energies summoned in the ritual. Banishings are rarely effective in outdoor locations, so if you do not feel comfortable with the idea of facing the Old One this way, perhaps this ritual is not for you. On the other hand, if it takes you out of your comfort zone, this will deepen the initiatory value of the whole experience, so keep an open mind to whatever may happen. When you set up the circle, walk around it widdershins nine times, repeating the following mantra and dripping a few drops of your own blood to consecrate your ritual space:

*Old One! Father of the Woods! Bless this space  
and make it hallow!*

*I cast this circle in your name and by the power of my blood,  
the blood of the ancients!*

When this is done, light a fire within the circle—this can be a candle, a small bonfire, or a fire lit within some kind of vessel. If your circle is

that of candles, light them now and meditate on fire as the primal element of creation and destruction. Focus on your inner fire as well. Feel it rising at the bottom of your spine, assuming the form of a fiery snake, and rising throughout your entire body in waves of heat and power. Breathe deeply and direct this energy up to the top of the head, then release the force to merge with the circle. Visualize that you are surrounded by fire or a fiery serpent, and focus for a while on your breath again—see how the fire around you moves away when you exhale and moves closer when you inhale. It is alive, and it is a part of you. Keep this in your mind when you proceed to the next stage of the working.

Now you will need a chalice and a skull—put the chalice in front of you and fill it with wine or another red drink of rich taste. If you wish, you can add some witches' herbs or magical mushrooms to the potion, but it is not necessary. Mix it with a few drops of blood, consecrating it as a sacrament and speaking the following (or personal) words:

*Dark One! Unholy One! Bless this sacrament that  
I have brought into this circle,  
Pour your essence into it and make me drunk on  
your power and splendor!  
By witch-blood and fire I conjure your presence!*

Mark the skull with your blood as well, simply letting it drip over it. The chalice represents the power of creation and life force. The skull is symbolic of the grave and death as a rite of passage. Both are the symbols of the Old One.

As the words are said, drink the sacrament and open yourself to whatever visions, signs or omens you can see, awaiting the arrival of the Old One. He may appear in either human or bestial form. You can see him as the Dark Man, the Devil, or in the shape of an animal. He may also come in the company of animals or the spirits of the forest, so pay attention to all that happens outside the circle as well. When you feel his presence, call upon him and invite him to the circle:

*Our Father which wert in heaven  
 Hallowed be thy name  
 Thy kingdom come,  
 In heaven as it is on earth and in hell.  
 Lead me into temptation,  
 Mark me as your child,  
 Save me from all fear and misery,  
 And deliver me from death in salvation.  
 For thine is the kingdom,  
 And the power, and the glory,  
 For ever and ever.*

mistress, known in Germanic folklore as Dame Holda, who leads hordes of ghosts and creatures of darkness through the wilderness at nighttime. Her sacred day, however, is not the Walpurgis Night, but she is believed to appear throughout the twelve days of Christmas, and her festival is the middle of winter. Whichever of these two archetypes you choose to focus on in this working, have in mind that you are invoking a primal force that embodies the mystery of the night, and to fully experience this force, you have to expose yourself to the unknown and the unexpected. This force is atavistic and very old, and while its influence is not always felt in the city, it can still be accessed in wild and desolate places. \*



As you speak these words, cast into the fire a handful of herbs such as mugwort, rosemary, thistle, juniper, rue, etc. Let them rise with the smoke, drawing the attention of the Dark One. You can also say a few personal words instead of the prayer. Then break the circle, inviting the primal darkness to merge with your consciousness. This can be done by literally removing the lines of the circle or in a symbolic way. You can also step outside the circle now, extinguish the fire, and let the Dark One guide you through the rest of the working. He may take you into a deep trance, where you will commune with him on the astral level, participating in the mysteries of the Sabbat, or he may guide you through the woods to places secret, hidden and forgotten, through the gnosis of Via Nocturna, the way of the night. Let it happen and open yourself to whatever may come to you. When the vision quest is over, return to your normal consciousness and close the ritual with the following words:

*And so it is done!*

It is worth remembering that if you go alone into the woods at night, you might want to have a compass with you because it is easy to get lost as the Dark One will guide and test you. This may not necessarily happen, but it is not impossible, so prepare yourself accordingly. Also, the ritual presented here is meant as a communion with the Horned God, the Devil, or the Lord of Witchcraft, depending on how we approach him. The same procedure can be applied to a communion with his witch



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*Consummatum est.*





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